Fun With Harmony

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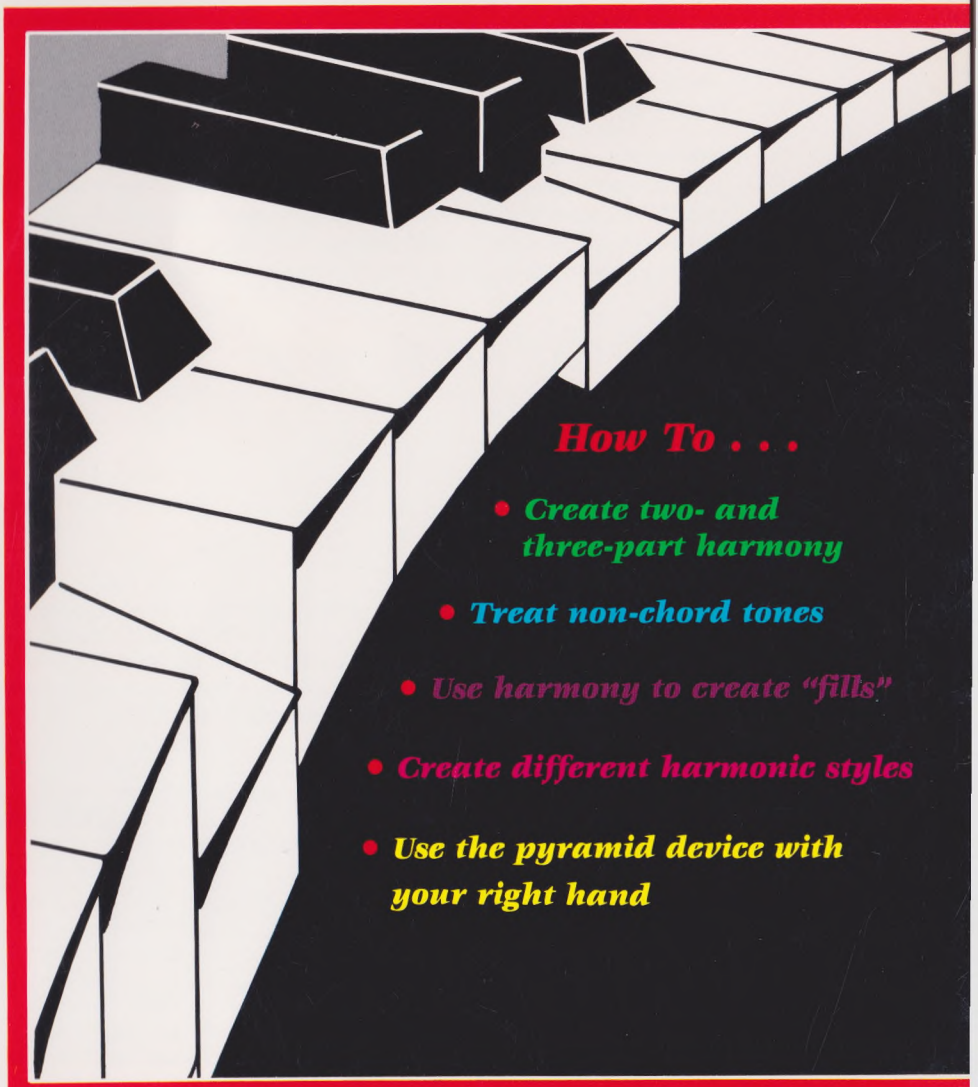

How To . . .

- Create two- and three-part harmony
- Treat non-chord tones
- Use harmony to create "fills"
- Create different harmonic styles
- Use the pyramid device with your right hand

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FUN WITH HARMONY

by Wally Kappelmann and Larry Keck

This book shows you how easy and fun it is to add harmony notes to the melody. You'll learn the notes that make up different chords and how to add them to the melody. You'll discover different styles created by the harmony you add — and none of it takes years of study! Once you become familiar with a few basic principles, you'll be surprised how easy it can be to sound so good!

While this material can be applied to any keyboard instrument, it's aimed mainly at the new single keyboards with automatic bass. Since the book is general in nature, you'll want your owner's guide handy should you need to clarify various features mentioned in the following pages.

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Getting Started

Begin by setting up the controls as follows. Naturally, the exact setting depends on which voices and controls are on your keyboard (look at your owner's guide).

Solo section (or upper keyboard): Piano

Accompaniment section (or lower keyboard): Flute or Tibia 8

Bass: Flute or Tibia — 8 or 16

Other: Memory; Set up for easy-play (one finger) chords

Chances are, the automatic accompaniment, or easy-play, part of your keyboard is marked in some way with letter-names, at least for the white keys. Regardless, Figure 1 puts you on common ground with this book.

Figure 1

What Is Harmony?

Harmony means *two or more notes that sound together at the same time*. A good example of harmony is CHOPSTICKS, shown in Figure 2. Before this, you might have played it with one finger of each hand; now you'll play it with your right hand only. If you have our book called Getting Started, you've probably played this song already.

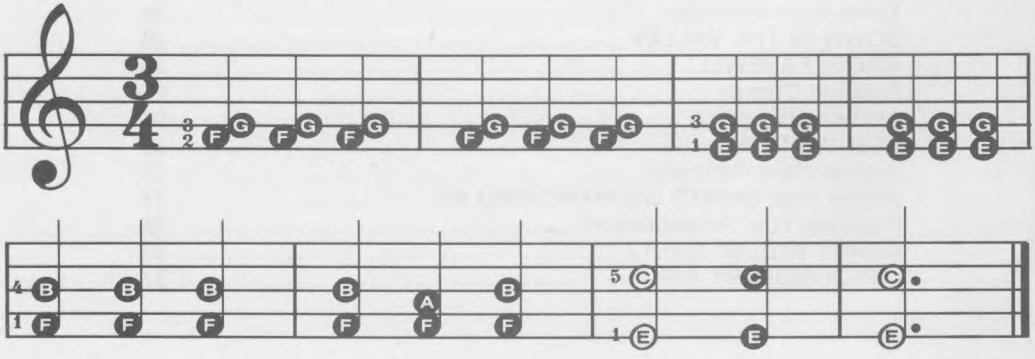



Figure 2

Harmony is the musical accompaniment to a song. At the keyboard, it most often consists of chords played by your left hand, while your right hand plays the melody.

It's All The Same Chord

Chord symbols (C F G7) appearing above the melody tell you which chord to play. In this book, small letters appear near each chord symbol. These tell you which notes make up each chord (chord tones). They also tell you which notes to use for harmonizing the melody.

GCE C ACF F GBDF G7

For now, just be concerned about adding only one harmony note to certain melody notes. Here are a few guidelines to help you:

1. Add harmony only to melody notes that are chord tones (indicated by each chord symbol).
2. Put the harmony note below the melody note.
3. Generally, use the chord tone that lies closest below the melody. For example, if the chord is C and your melody note is G, use E for your harmony note. If your melody note is E, use C for harmony. Figure 3 illustrates.

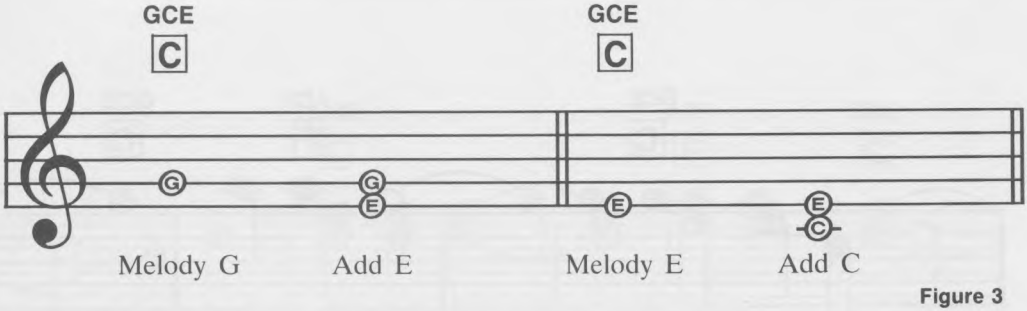
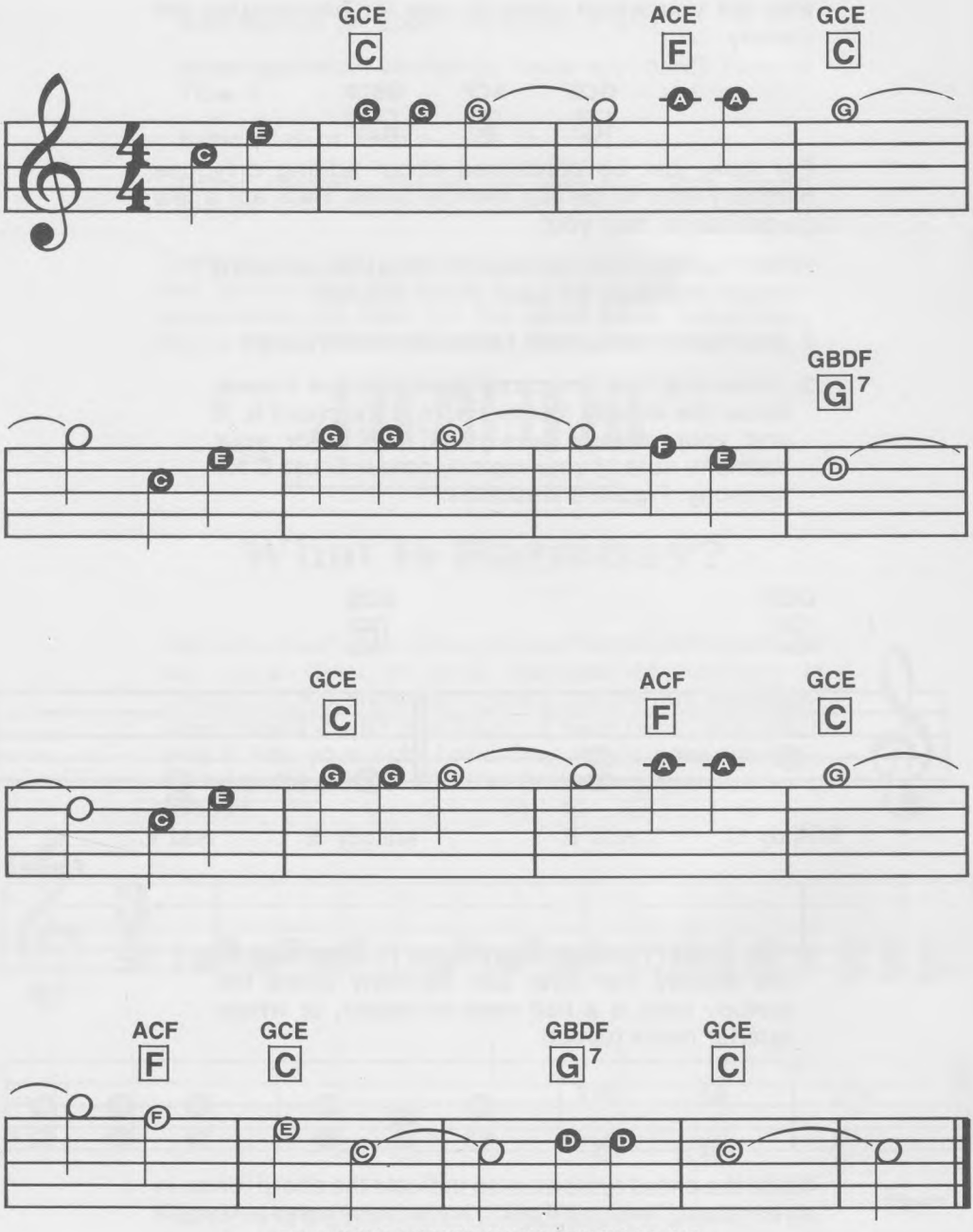


Figure 3

4. You needn't add harmony notes to every note of the melody. For now, add harmony where the melody note is a half note or longer, or where quarter notes repeat.

While the chord symbols also indicate the chord tones, in a very short time, you'll get to know these notes and you'll be able to harmonize at sight, without the help of these letters.

Here is the basic arrangement of KUMBAYA. Play the melody and chord accompaniment, witout rhythm, for familiarization.

Kumbaya

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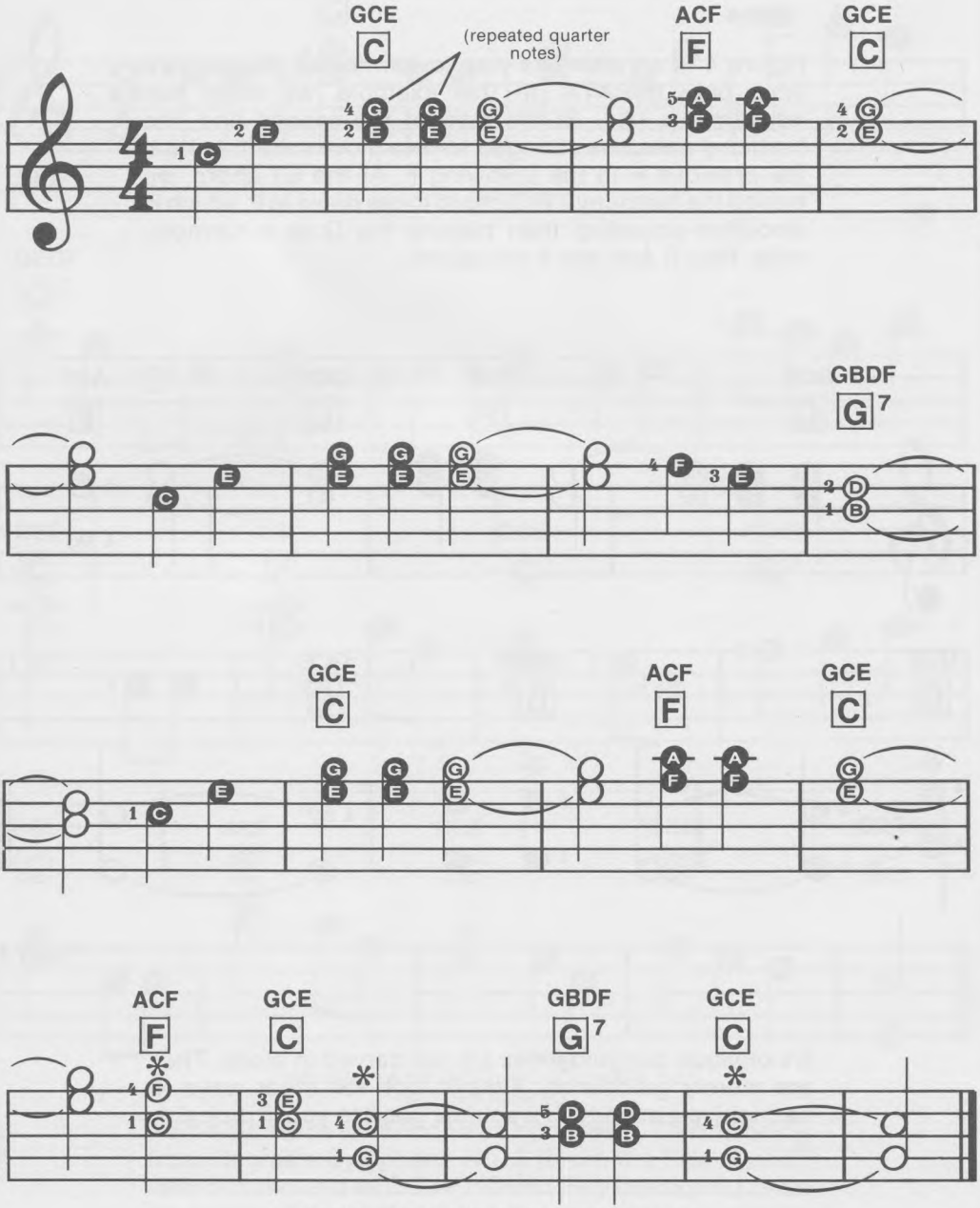
Following is the same arrangement with harmony added.
Play it, observing the fingering — then, we'll discuss it.

Kumbaya

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As you can see, we've observed the guidelines given earlier; however, take a look at the notes marked with asterisks (*). In these places, the chord tone just below the melody note creates a more open, somewhat hollow, sound. If you'd like to change this, here's another guideline:

> If you prefer not to use the chord tone directly below the melody note, skip it and use the next lower chord tone.

Figure 4 is an alternate way to harmonize the last two lines of KUMBAYA. In this example, we made two adjustments (*). At the start of the second line, the harmony note was changed to G to move smoothly from the previous A to the following F. At the G7 chord, we moved the harmony TWO chord tones down to F, which is smoother-sounding than playing the G as a harmony note. Play it and see if you agree.

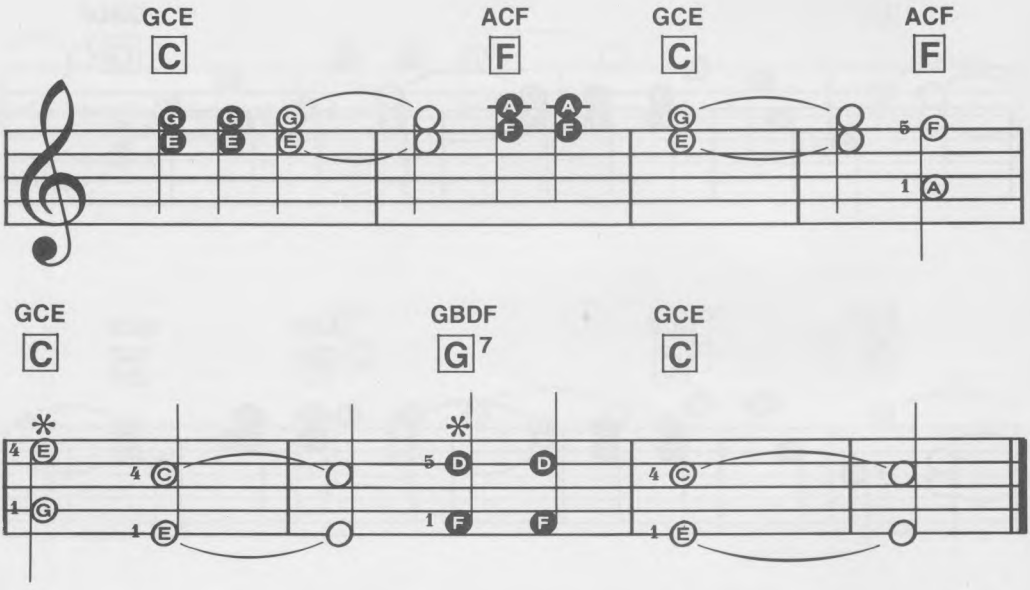
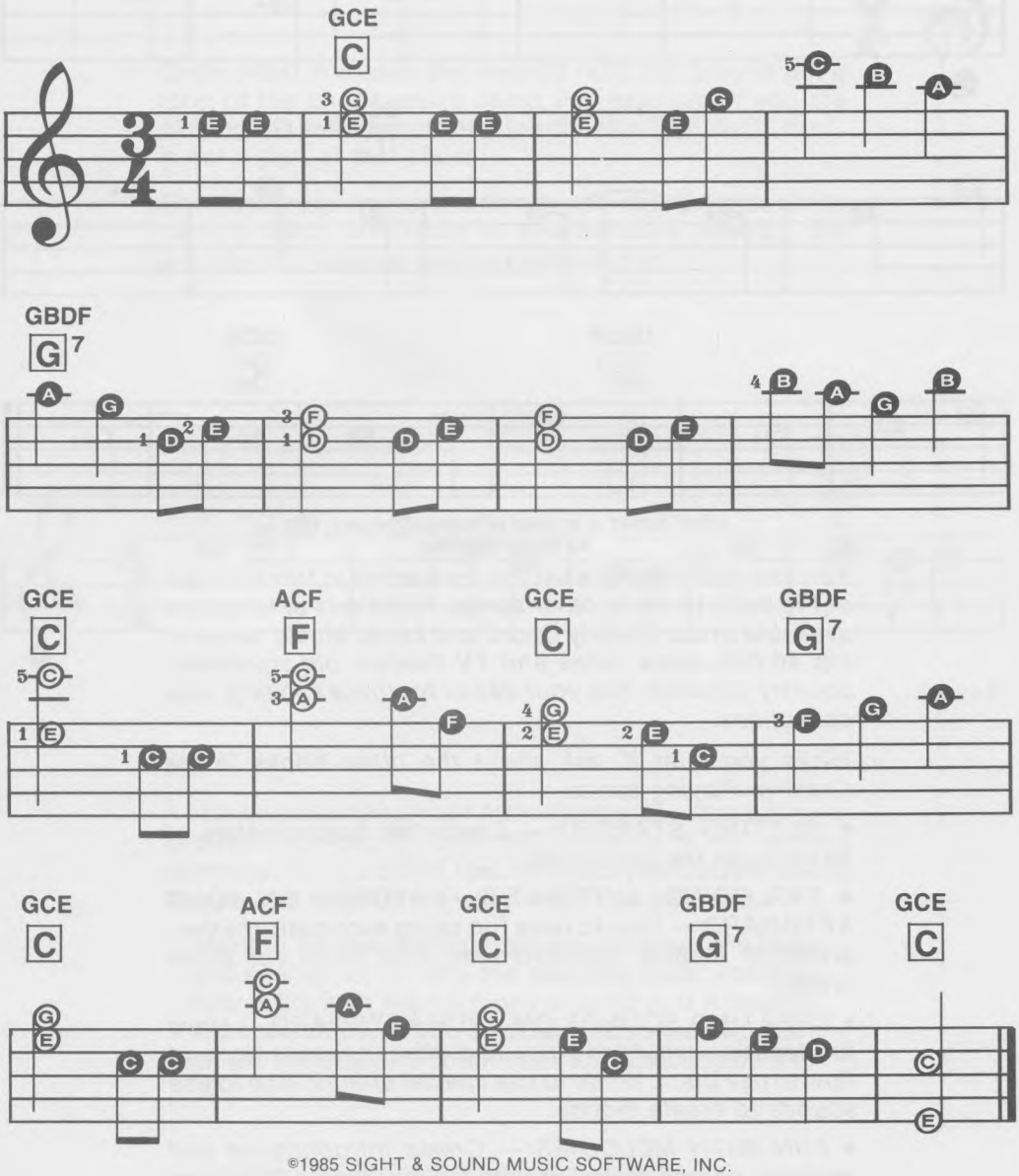


Figure 4

It's obvious our guidelines are not carved in stone. They are merely guidelines. Always look for other ways to harmonize a melody. If it sounds good to you, it probably is.

Here's another familiar song with the longer melody notes harmonized. Play it a few times — we'll be coming back to it later.

Brahms' Lullaby - I

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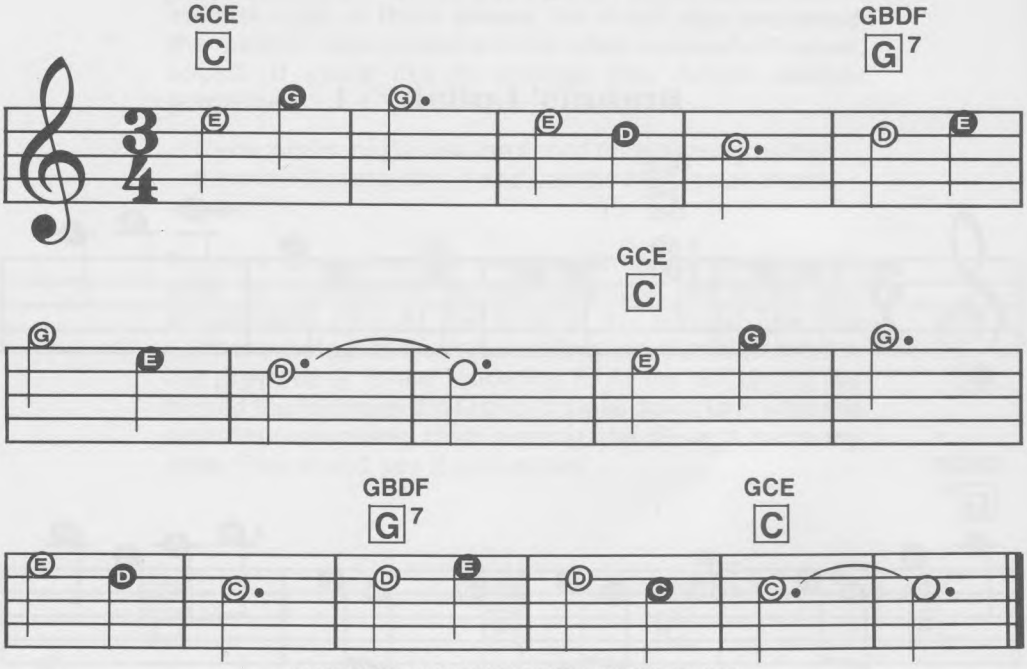
Here's a chance to harmonize on your own. The melody is from Dvorak's Symphony No. 5 (From the New World), later popularized as GOIN' HOME. Play through it just as it's written. Then write in the harmony notes you want to use. Our harmonized version is on page 39.

Symphony No. 5

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You can easily apply what you've learned in this first part of the book to many other songs. Hundreds of tunes are available in our Melody Chord and Letter Music series — top 40 hits, show tunes and TV themes, old standards, country favorites. See your dealer for these exciting, new collections.

While you're at it, ask about the other books in the Creative Playing series:

- *GETTING STARTED — Learn the fundamentals of music from the ground up.*
- *EXPLORING AUTOMATIC FEATURES ON YOUR KEYBOARD — How to have fun using automatic rhythm, arpeggio feature, synchro-start, and fill-in (or drum break).*
- *CREATING SOUNDS ON YOUR KEYBOARD — Have fun learning what the voice and effect controls do, and how to use them. When to use special effects; how to use sounds to create moods.*
- *FUN WITH MELODIES — Create introductions and endings, phrase melodies with feeling, create "fills" and "turn arounds", basics of improvising.*
- *FUN WITH CHORDS — Start with easy-to-play, one-finger chords; learn to form your own. Create professional-sounding accompaniment by changing chord positions, using common tones, and harmonic continuity.*

Harmonizing Non-Chord Tones

Quite often in music, the melody note you play is not a tone of the chord you're using. For example, if you are playing a D melody note and the chord is F, (F-A-C), the D is not a part of that chord.

The first step in harmonizing non-chord tones is to identify them. In Figure 5, a Beethoven melody, the non-chord tones are marked with an "X".

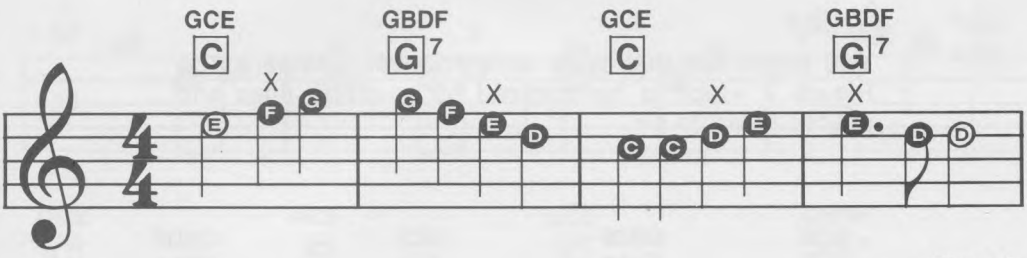


Figure 5

A non-chord tone can be harmonized with a chord tone or another non-chord tone that follows it in moving harmony. Here's a hint that will help you decide how to handle this situation — we'll call it the *3-6 rule*:

> Starting on the melody note, count down the lines and spaces to "3". Try the resulting note, noticing how it fits with the harmony around it. If it doesn't work smoothly, or you don't like the sound of it, start on the melody and count lines and spaces down to "6".

One of these intervals (the distance between two notes) should work. Here's how it applies to Beethoven. Figure 6 shows the resulting harmony when non-chord tones are harmonized by counting down to three.

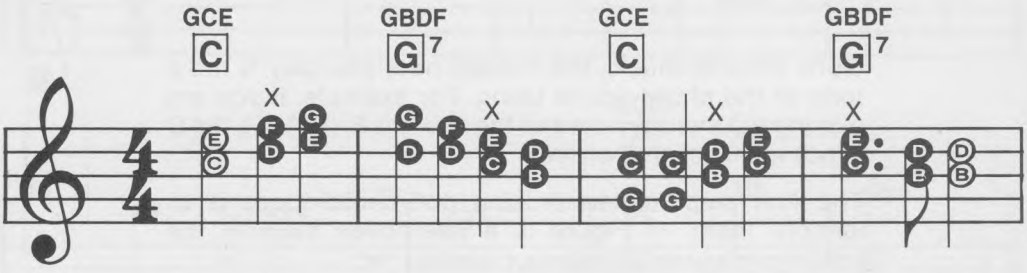


Figure 6

You might like that quite well; however, compare it to Figure 7 which is harmonized by counting lines and spaces down to six.

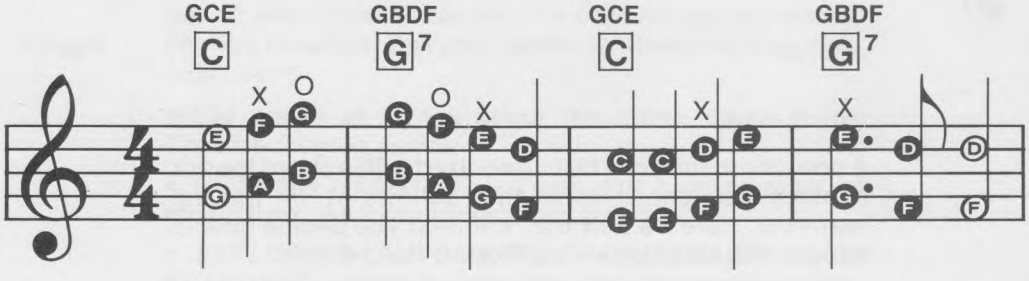
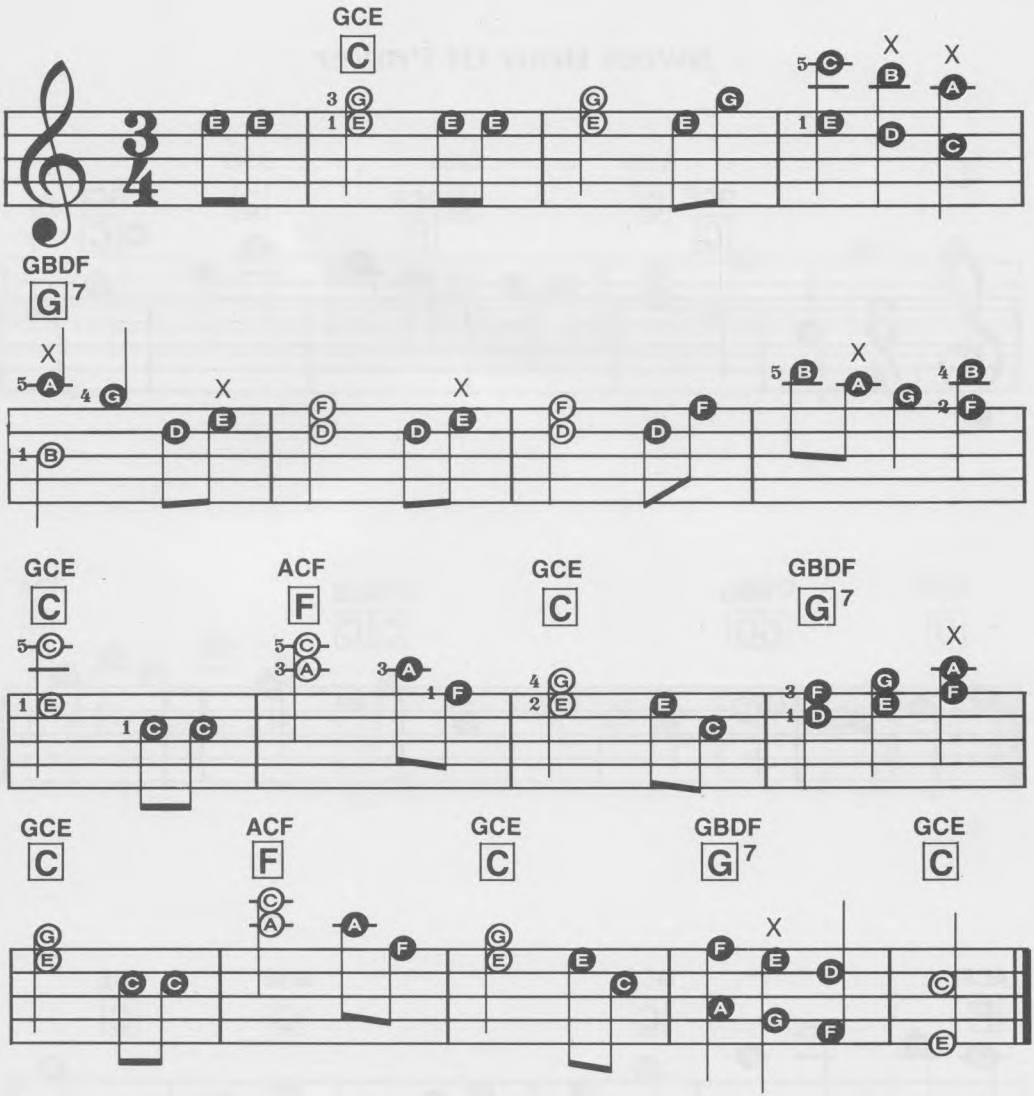


Figure 7

In this case, two melody notes that are chord tones were harmonized with non-chord tones. These are marked with a circle. It doesn't matter — it sounds good.

The 3-6 rule won't work every time; it's a useful idea to keep in mind, though, whenever you need a little help. Be aware, also, the rule can be applied to chord tones as well as non-chord tones.

You'll find that harmonizing non-chord tones really fills out your harmony and allows you more room for creativity. A few pages back, you played BRAHMS' LULLABY and all we did was harmonize the half notes. Now that you know about non-chord tones, and the 3-6 rule, you could create an arrangement something like this:

Brahms' Lullaby - II

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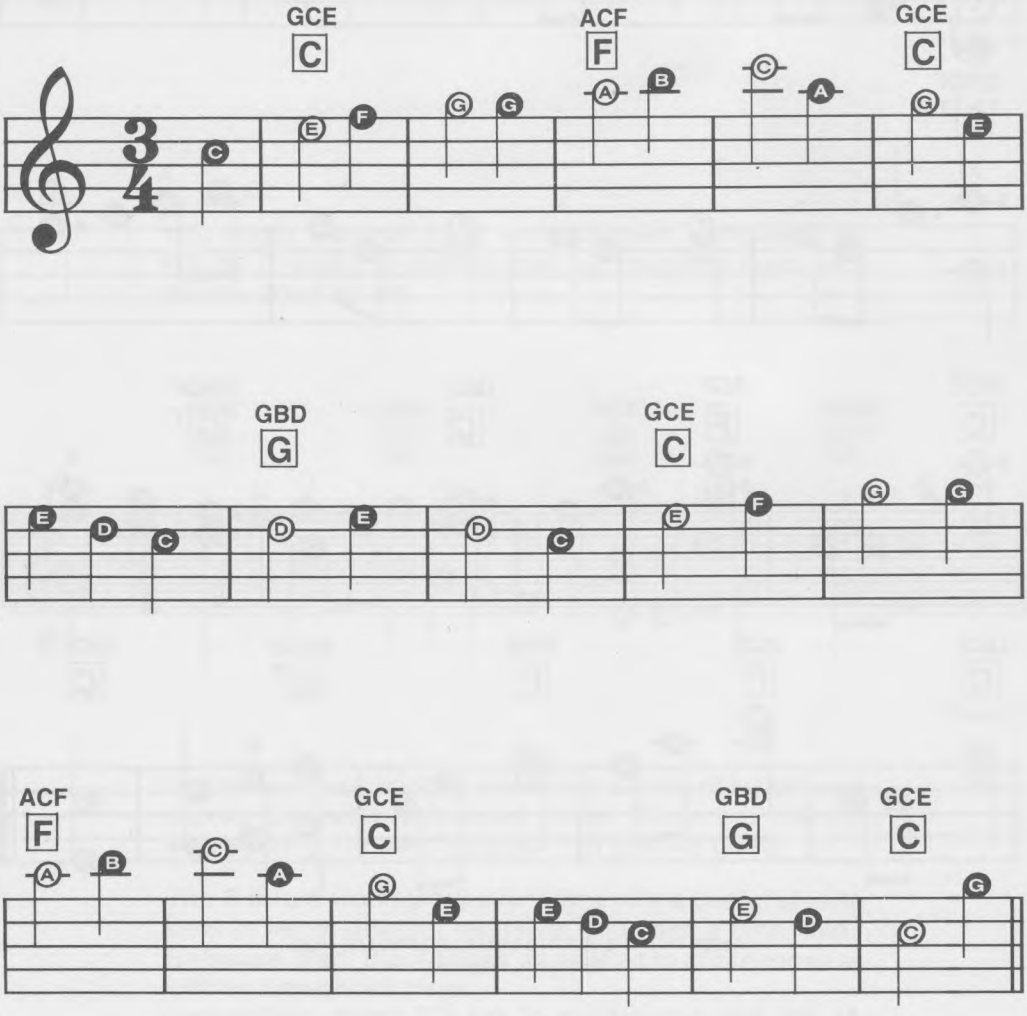
At the first occurrence of the G7 chord, notice your thumb plays the half note B while your fourth and fifth fingers play the quarter notes above. We'll come back to this later.

Right now, apply what you know about harmonizing non-chord tones to the following hymn, SWEET HOUR OF PRAYER. Remember: 1.) Identify the non-chord tones, 2.) Apply the 3-6 rule if necessary to harmonize the non-chord tones, and 3.) fill out the rest of the harmony. Our version is at the back of the book — no peeking!

Sweet Hour Of Prayer

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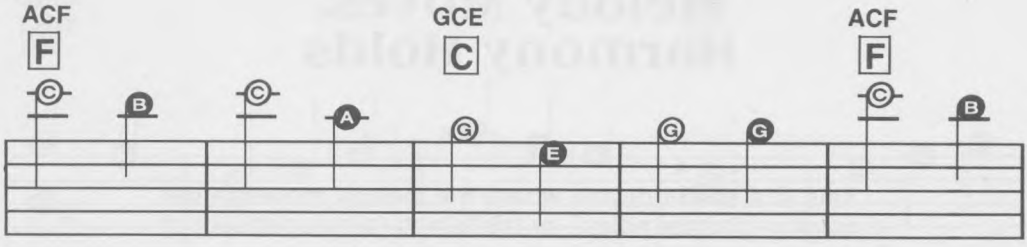
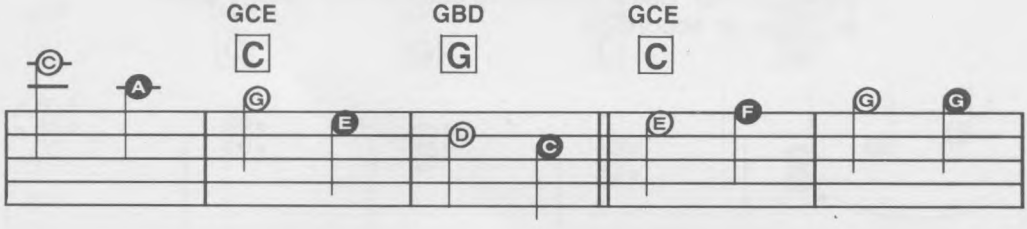
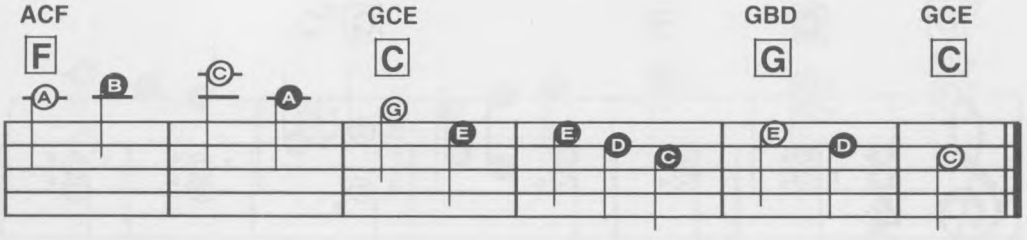
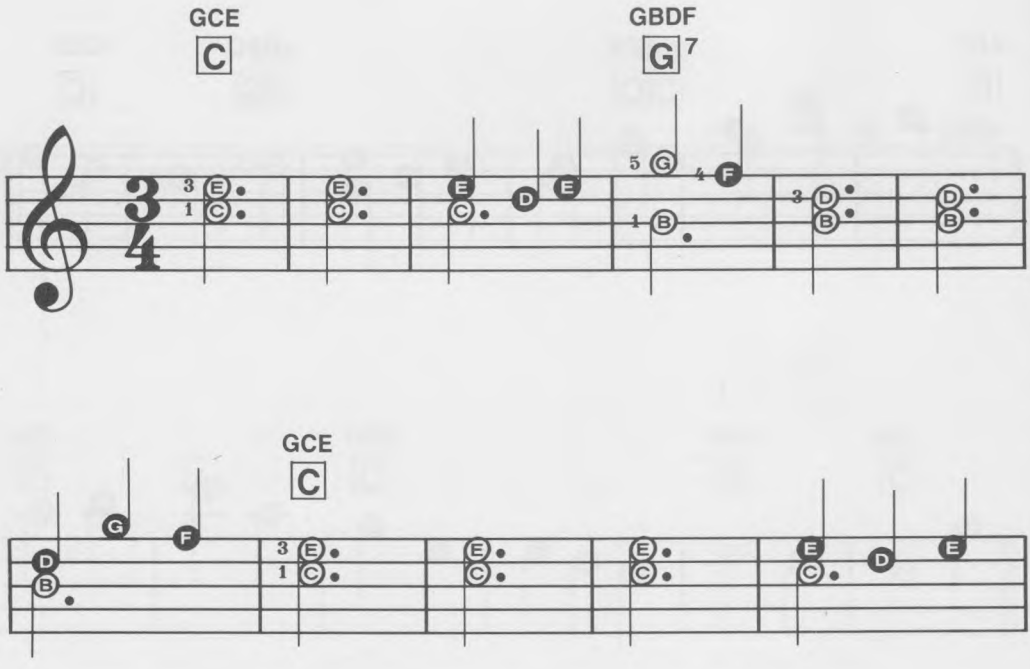

ACF
F
GCE
C
ACF
F

GCE
C
GBD
G
GCE
C


ACF
F
GCE
C
GBD
G
GCE
C

Melody Moves, Harmony Holds

This is a useful device where the melody moves rather quickly (shorter notes), or the tempo (playing speed) of the song is a bit fast. In such cases, using longer harmony notes below the melody smooths out the sound — and makes the song easier to play without sacrificing harmony. DU, DU LIEGST MIR IM HERZEN, a German folksong, illustrates this style of harmonization. Go slowly at first. Use a sustaining voice in the melody such as organ or accordion.

Du, Du Liegst Mir Im Herzen



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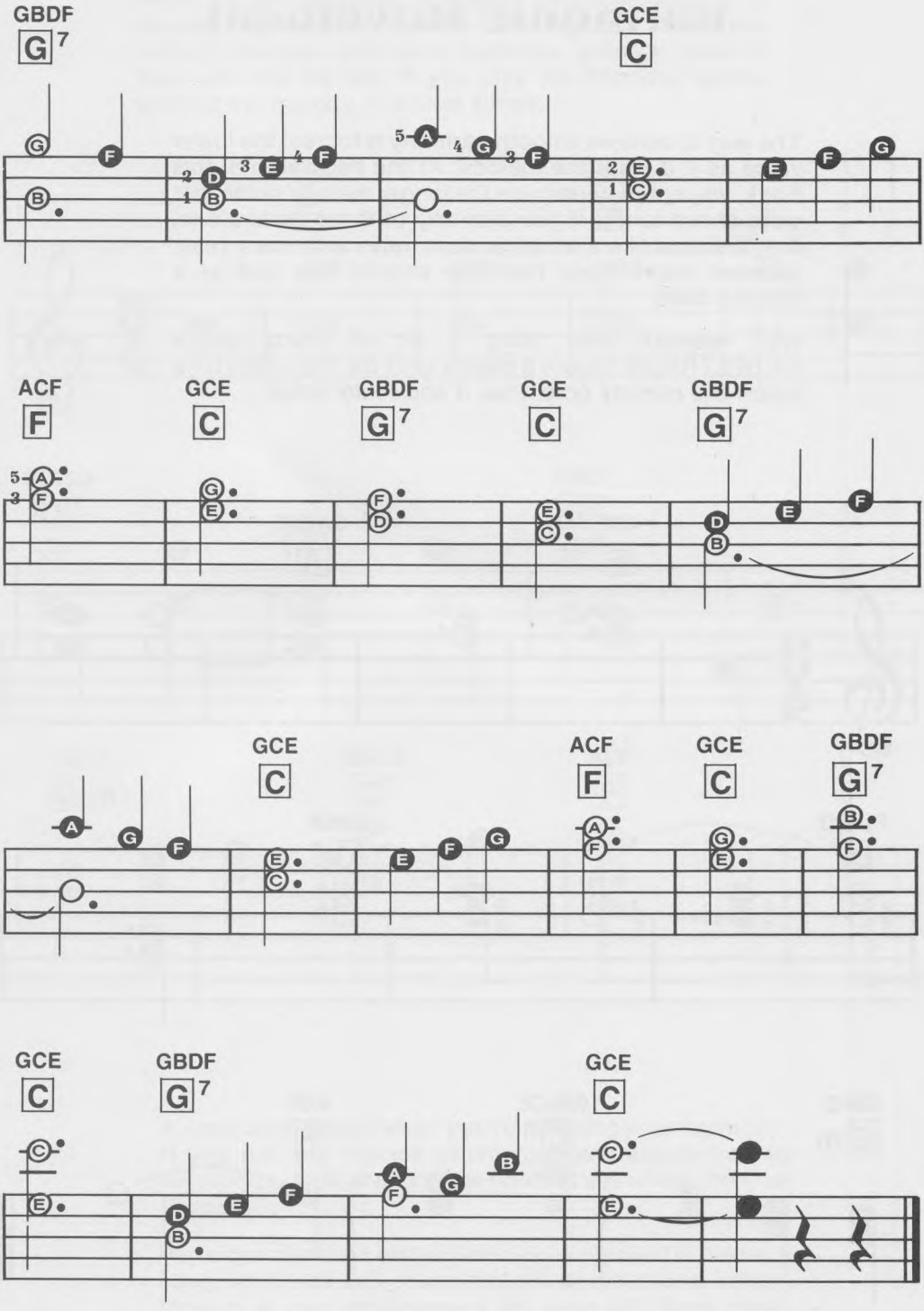

GBDF
G7
GCE
C
ACF
F
GCE
C
GBDF
G7
GCE
C
GBDF
G7
ACF
F
GCE
C
GBDF
G7
GCE
C
GBDF
G7
GCE
C

Harmonic Movement

The way to achieve smooth harmony is to treat the lower voice as if it were the melody. At the beginning of this book, you could harmonize the longer melody notes that were chord tones. If you play any of those parts alone, they'll sound like a lot of random notes with many rests between them. Your harmony should flow just as a melody does.

We'll explore this, using a bit of Franz Liszt's LIEBESTRAUM. Figure 8 mainly uses the first chord tone below the melody note. Play it and *really* listen.

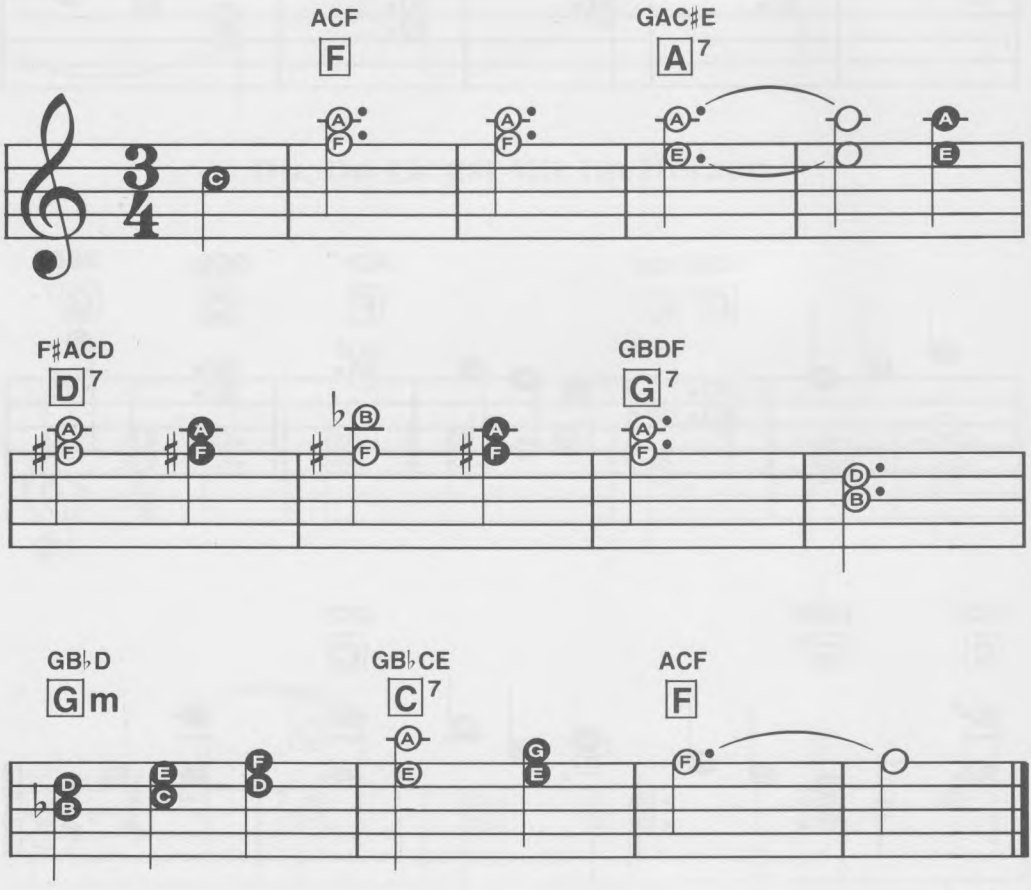



Figure 8

While it's not incorrect, it doesn't sound as good as it should. The harmony doesn't flow. Figure 9 shows the melody rewritten with lower harmony, giving it room to flow with the melody. If you play the harmony alone, without the melody, it makes sense.

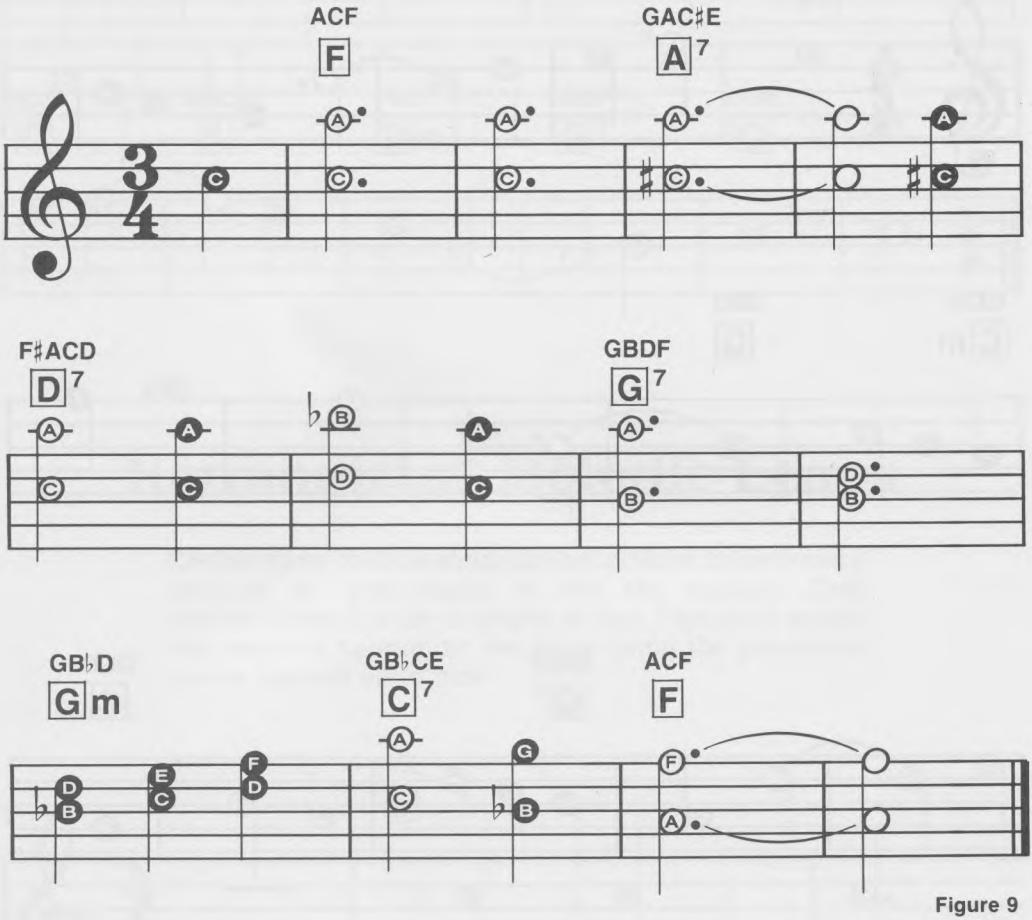
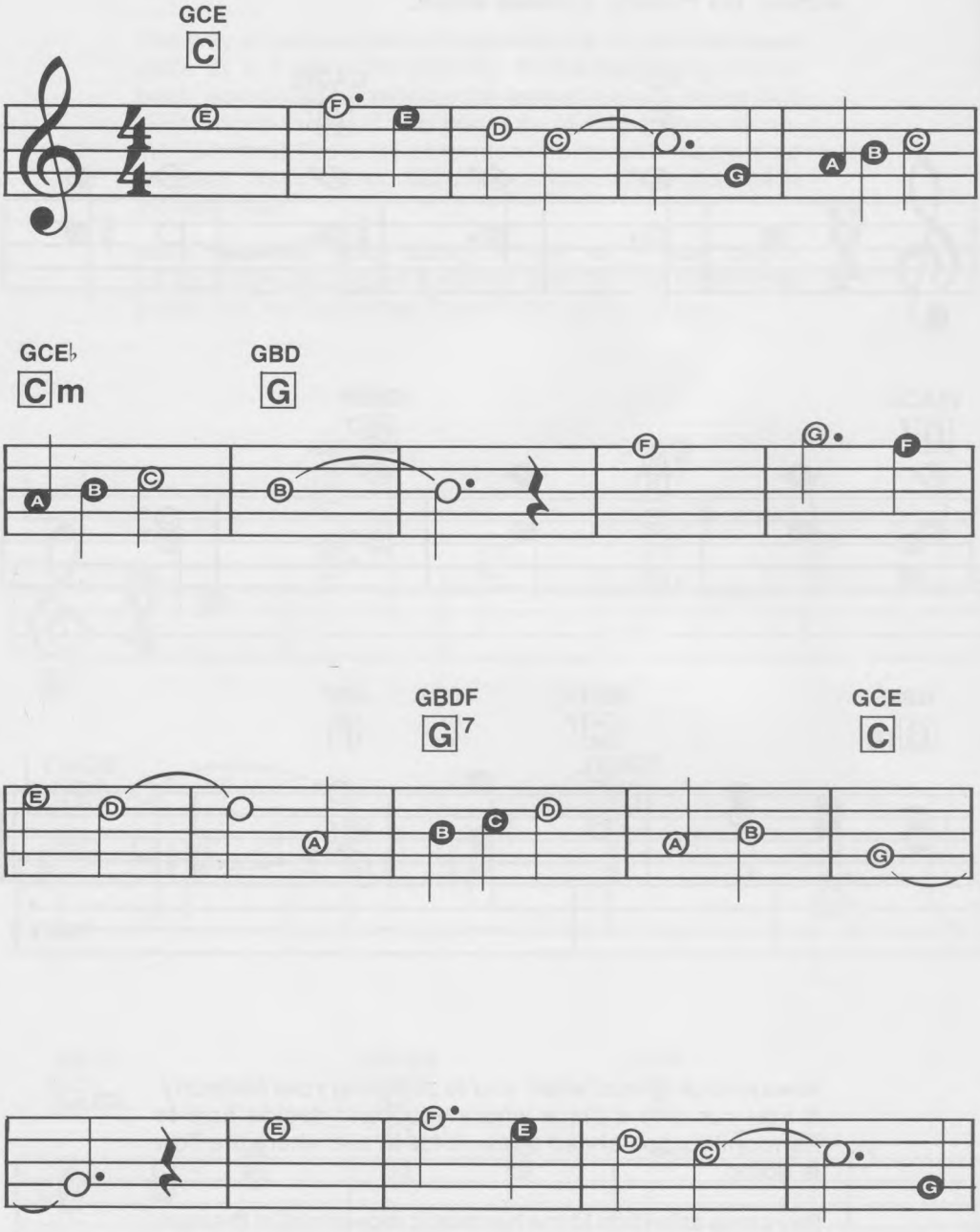



Figure 9

Always look ahead when you're planning your harmony. If you run into a place where you can't decide how to harmonize, look ahead a few notes to see where the flow is going.

Pay close attention to the harmonic movement in the next song, ANDANTINO. Harmonize it on your own before looking at our arrangement on page 42. Keep these things in mind: Locating non-chord tones, 3-6 rule, allow the harmony room to move and flow, and "melody moves, harmony holds". Take your time and have fun with it.

Andantino

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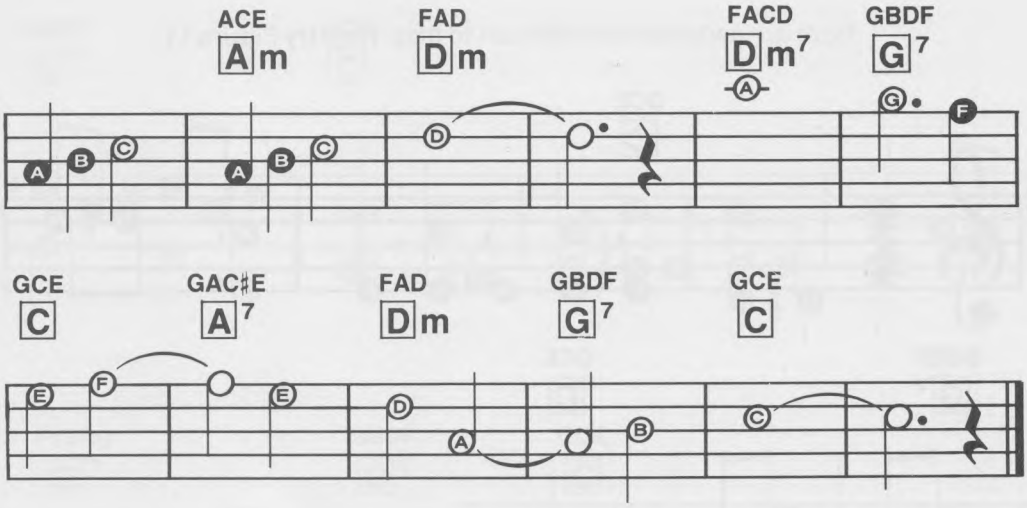


Harmonizing Melodic Leaps

Certain parts of some songs appear difficult to harmonize because of wide leaps in the the melody. THE ENTERTAINER is an example of this. Figure 10 shows two ways to harmonize the leaps using the guidelines you've learned up to now.

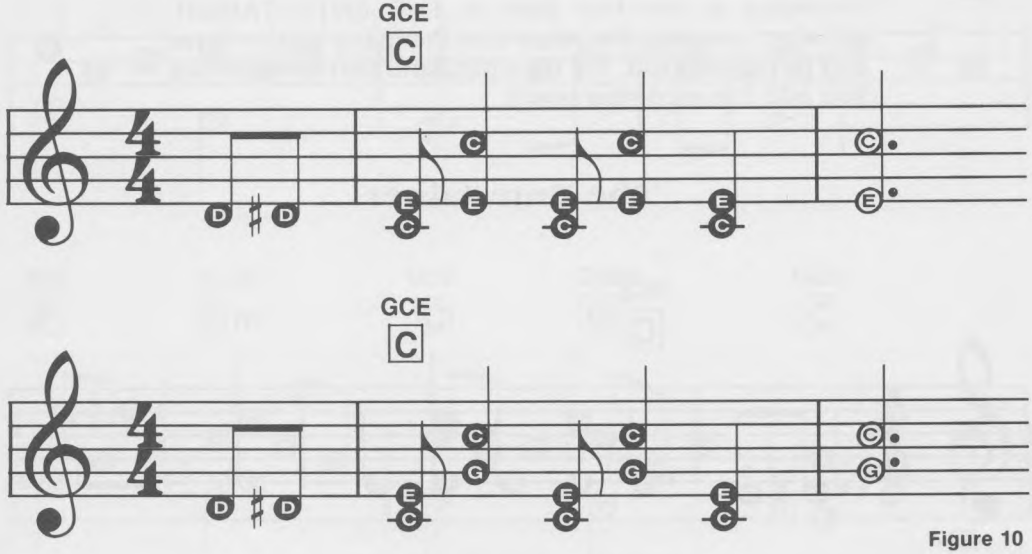


Figure 10

Both are awkward and difficult to play. Now try Figure 11.

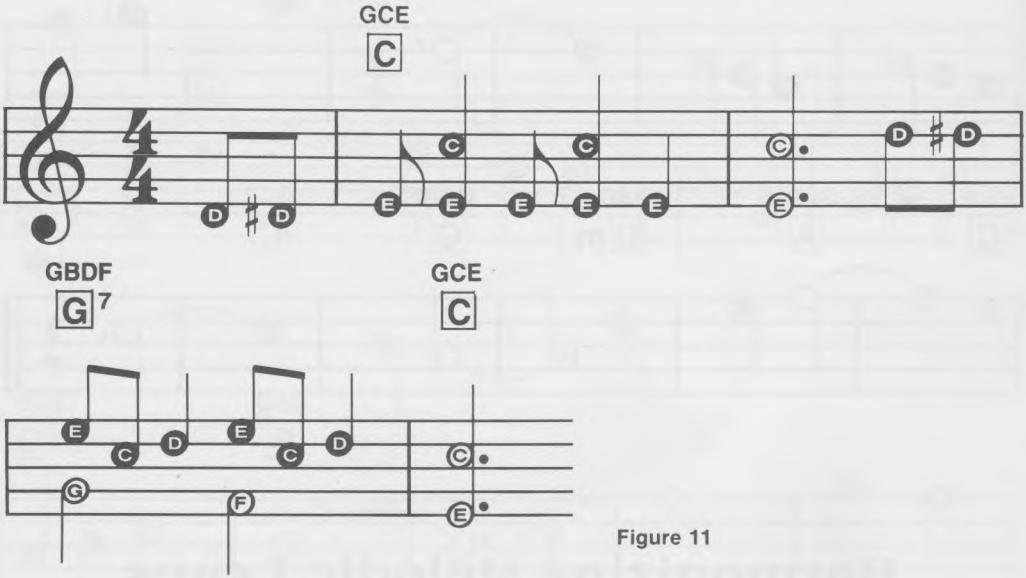
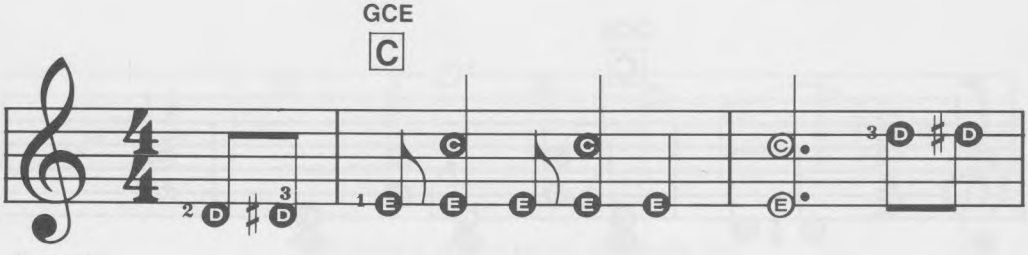


Figure 11

The idea is to leave out some harmony, making the leaps easier to play.

Following is the first part of THE ENTERTAINER, showing one way the leaps and the many eighth notes can be harmonized. Try the right hand part alone before you add the accompaniment.

The Entertainer

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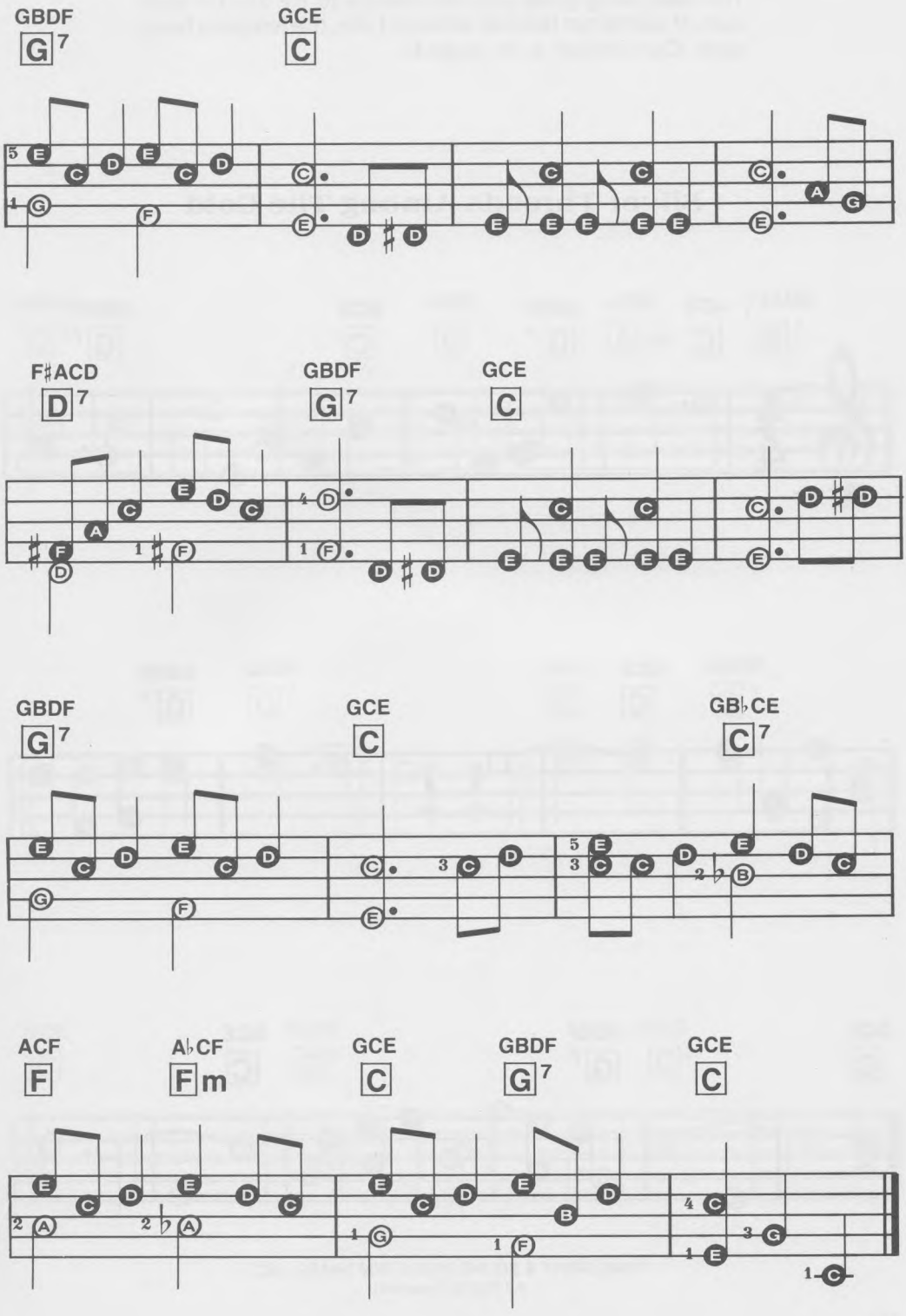
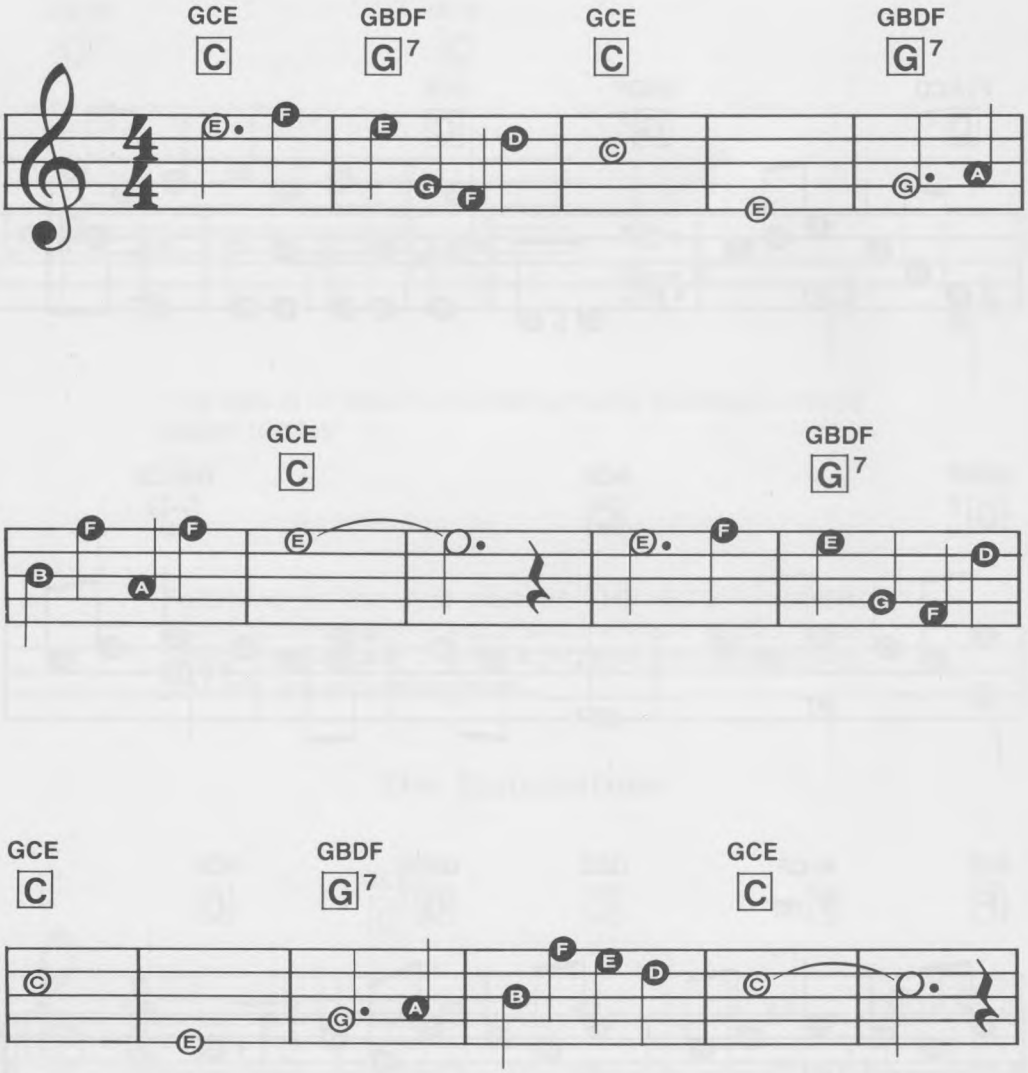

GBDF
G7
GCE
C
F♯ACD
D7
GBDF
G7
GCE
C
GBDF
G7
GCE
C
GB♭CE
C7
ACF
F
A♭CF
Fm
GCE
C
GBDF
G7
GCE
C

The next song gives you the chance to try this on your own. If you're not familiar with the tune, the tempo is fairly slow. Our version is on page 44.

Silver Threads Among The Gold

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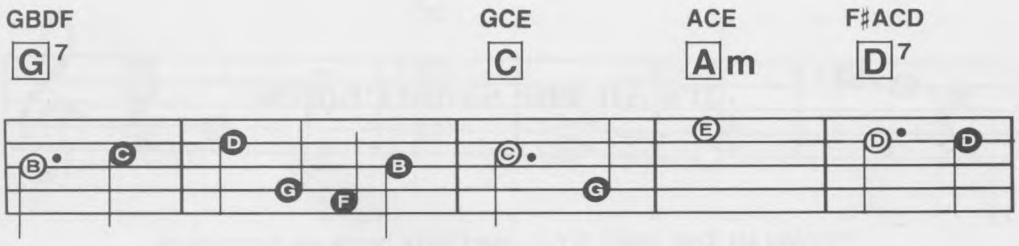
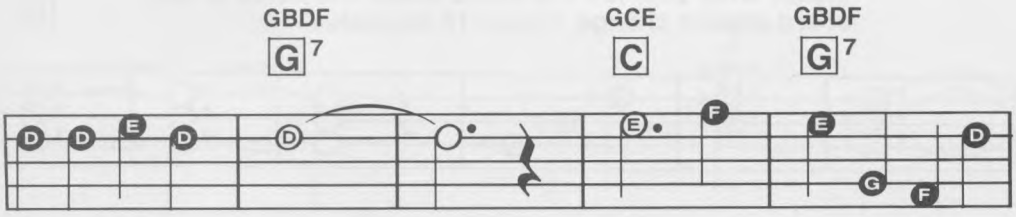
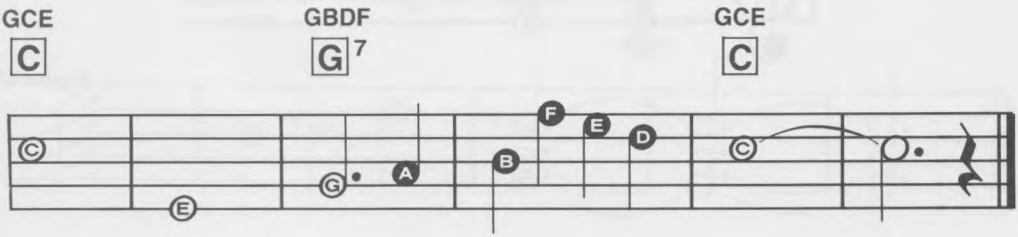

GBDF
G7
GCE
C
ACE
Am
F♯ACD
D7


GBDF
G7
GCE
C
GBDF
G7


GCE
C
GBDF
G7
GCE
C

Three-Part Harmony

So far, we've added only one harmony note to the melody. Now that you've had experience doing this, let's explore adding TWO harmony notes.

It's All The Same Chord

DOWN IN THE VALLEY is used here because it contains only two chords — the C and the G. We'll add harmony to the longer melody notes. The result will be right hand chords. Here are some guidelines: 1.) Locate non-chord tones, 2.) Ignore the 3-6 rule — instead use the two chord tones just below the non-chord melody note, and 3.) no matter what position the chord takes, the name of the chord doesn't change. Figure 12 illustrates.

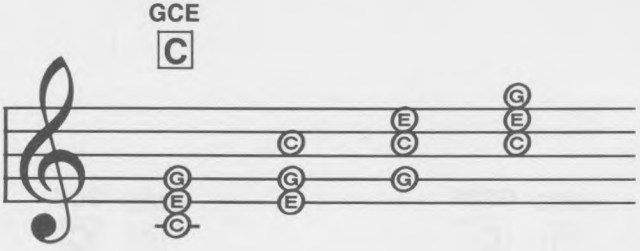
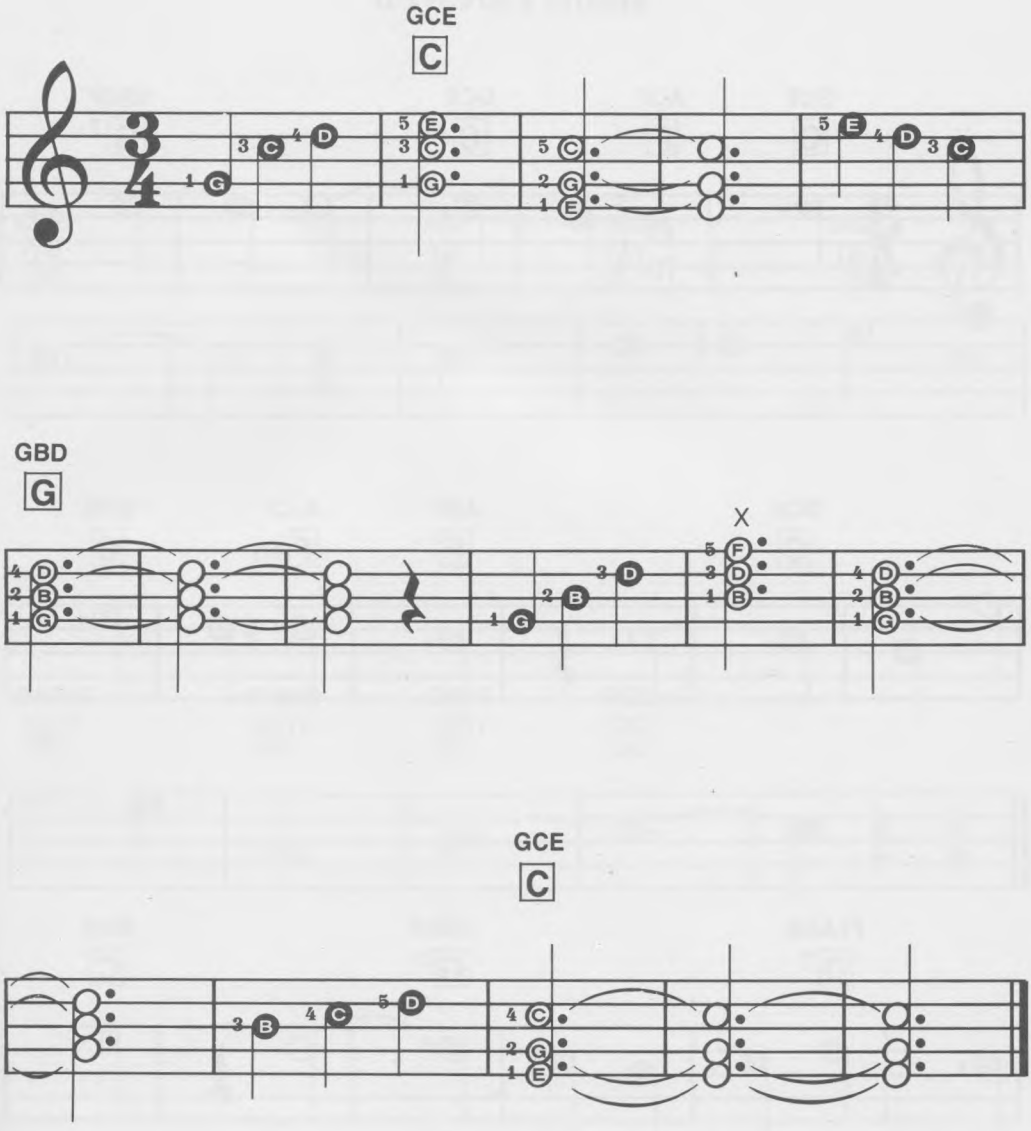


Figure 12

Here's how this applies to DOWN IN THE VALLEY. Go slowly at first. Use a melody voice that sustains (clarinet, flute, etc.).

Down In The Valley

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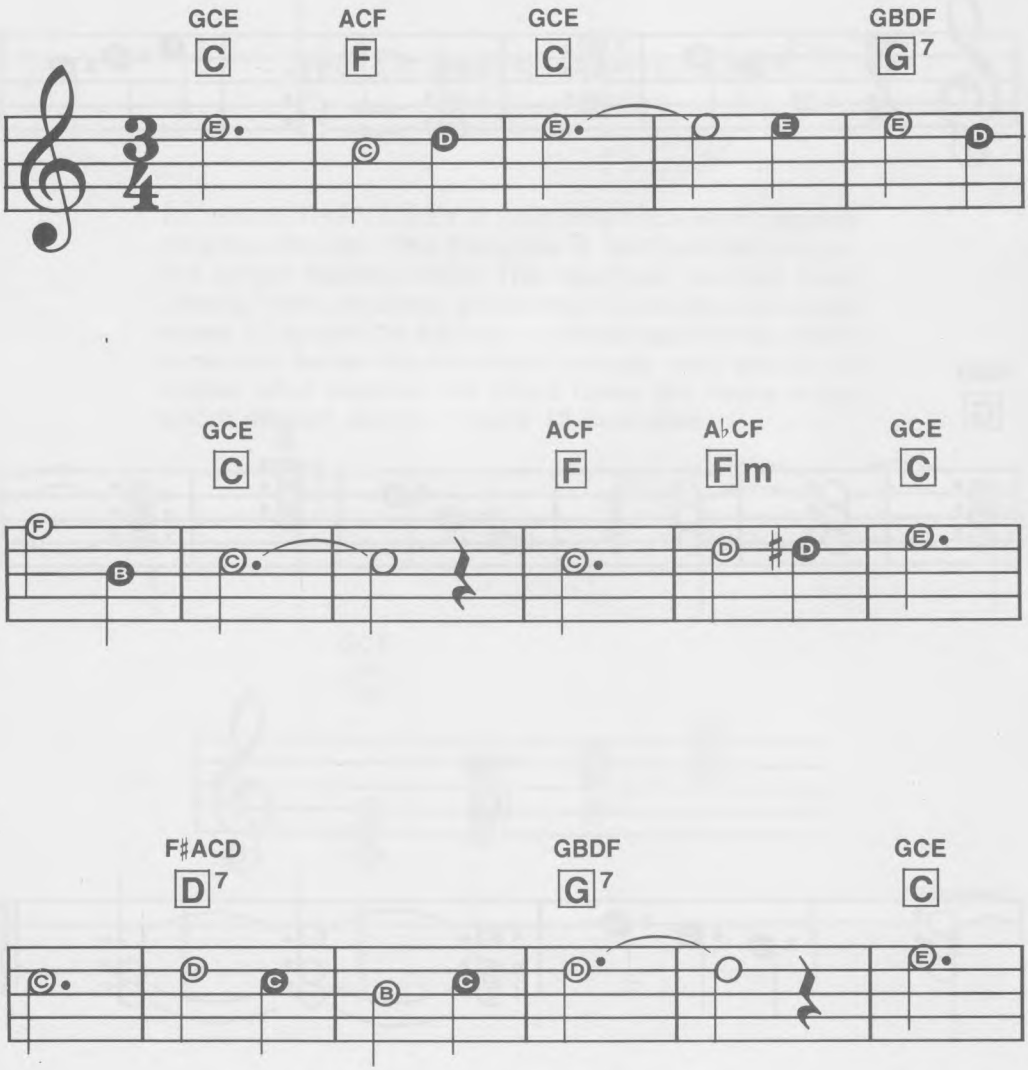
MAORI FAREWELL, popularized as "Now Is The Hour", gives you the chance to create three-part harmony on the longer notes. You might want to review the guidelines before you begin. Pencil in the notes you want to use.Our arrangement is on page 46.

Maori Farewell

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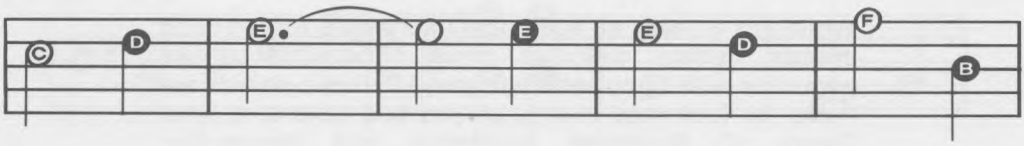
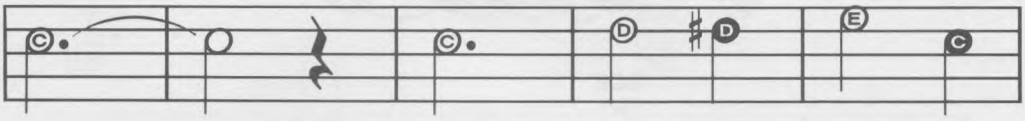
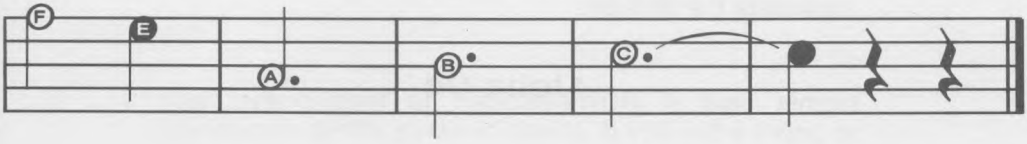
ACF F GCE C GBDF G7



GCE C ACF F A♭CF Fm GCE C



GAC♯E A7 F♯ACD D7 GBDF G7 GCE C



Pyramid Chords

While this is really an accompaniment style for left hand chords, certain melodies make it possible to use pyramids with right hand harmony. Pyramid chords are three- or four-note chords played one note at a time. Figure 13 illustrates ascending and descending pyramids.

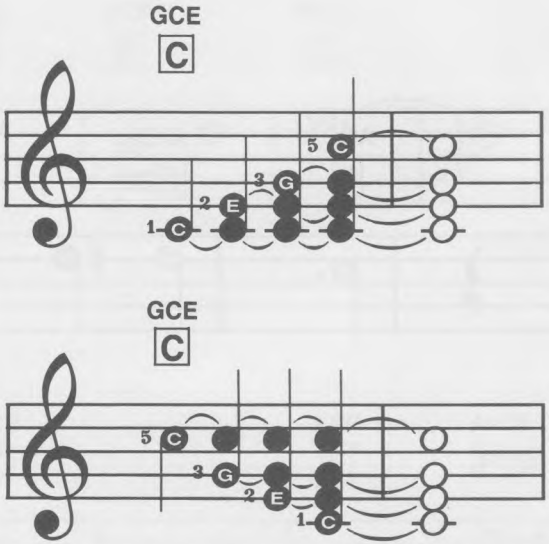
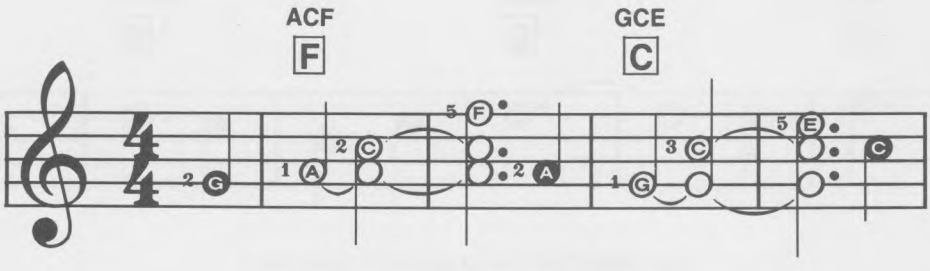



Figure 13

The melody of the Hawaiian folksong, ALOHA OE, enables pyramids to be used in several places. The pyramids help create a steel guitar effect. You might use a guitar or piano voice, with sustain and vibrato, to complete the illusion.

Aloha Oe



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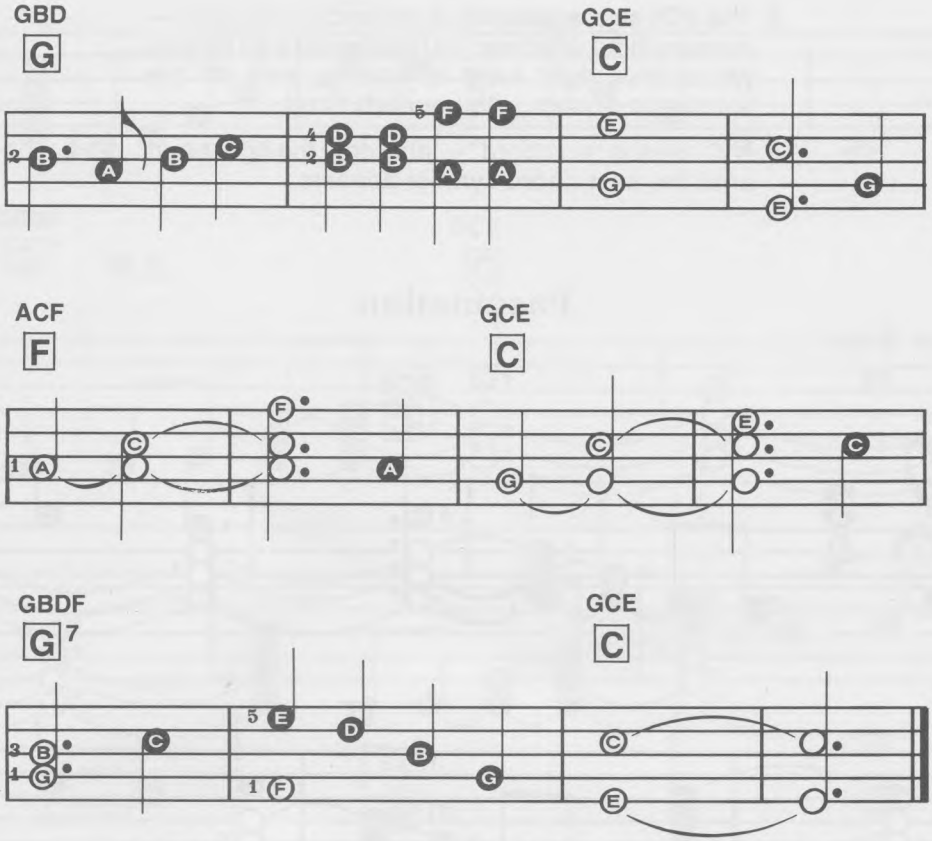

The Creative Playing series includes a book called Creating Sounds On Your Electronic Keyboard. This explains how you can achieve a wide variety of instrumental sounds and interesting effects, such as the Hawaiian guitar you just created. See your dealer.

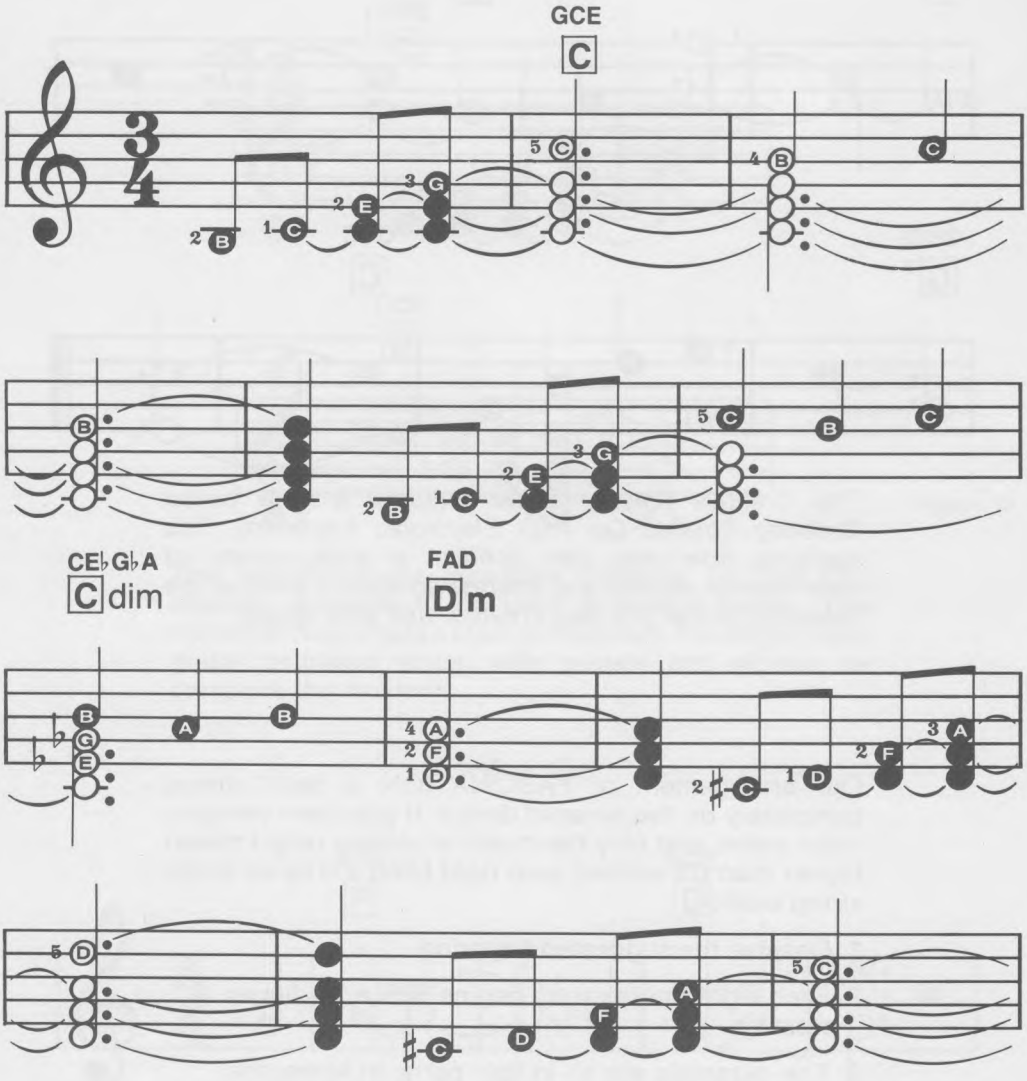
Our arrangement of FASCINATION is built almost completely on the pyramid device. If you use a string or violin voice, and play the music an *octave* (eight notes) higher than it's written, your right hand will be an entire string section.

1. Observe the suggested fingering.
2. Each eighth note group begins with a 2-1 finger crossing.
3. The pyramids are all in four parts. In some, the melody moves while the lower voices hold.
4. It will be helpful to play only the right hand part a few times before you add the accompaniment.

5. The (𝄐) sign appearing at the end is a *fermata* — it means hold whatever you're playing a bit longer. While your right hand is holding, turn off the automatic rhythm with your left hand.

6. N.C. means "no chord" — play only the right hand until the next chord symbol appears.

Fascination

Slow Waltz

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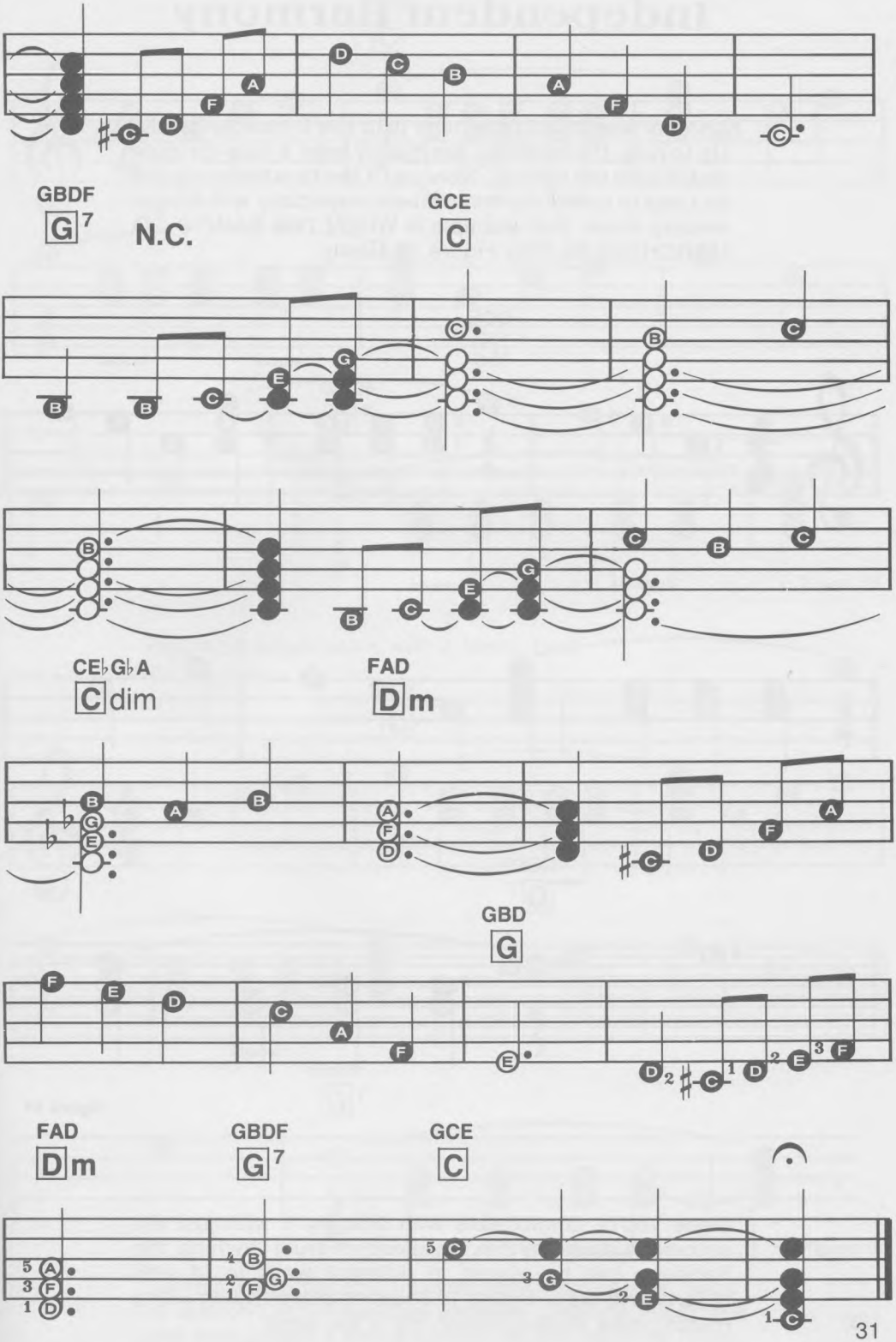

GBDF
G7
N.C.
GCE
C
CE♭G♭A
C dim
FAD
Dm
GBD
G
FAD
Dm
GBDF
G7
GCE
C

Independent Harmony

Another way to add harmony is to use it independently. Up to now, the harmony has mainly been a note-for-note match with the melody. Now you'll see how harmony can be used to create rhythmic fill-ins, especially with longer melody notes. Our example is WHEN THE SAINTS GO MARCHING IN. Play Figure 14 slowly.

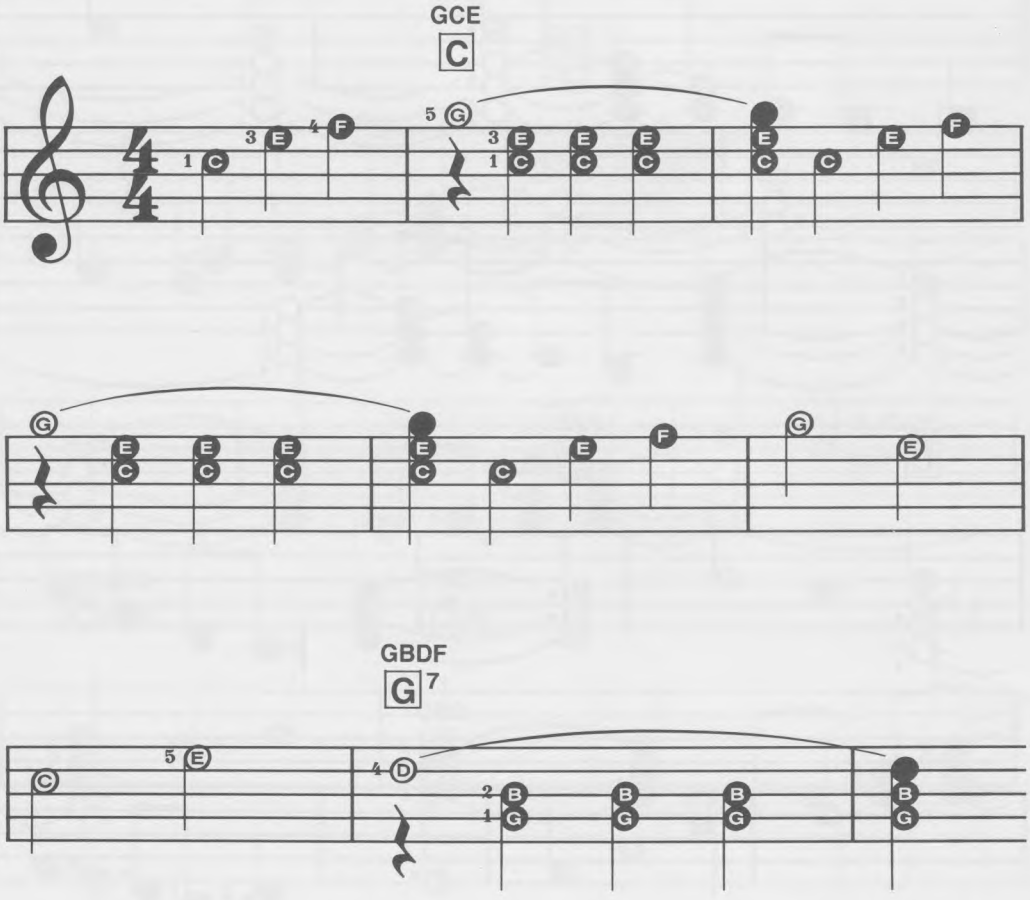



Figure 14

Once you're comfortable with this, try it with just the automatic drum rhythm. Speaking of drum rhythms, the harmony can be played in different ways to fit with different rhythms. Figure 15 could be played along with a march/polka rhythm. Fingering is the same.

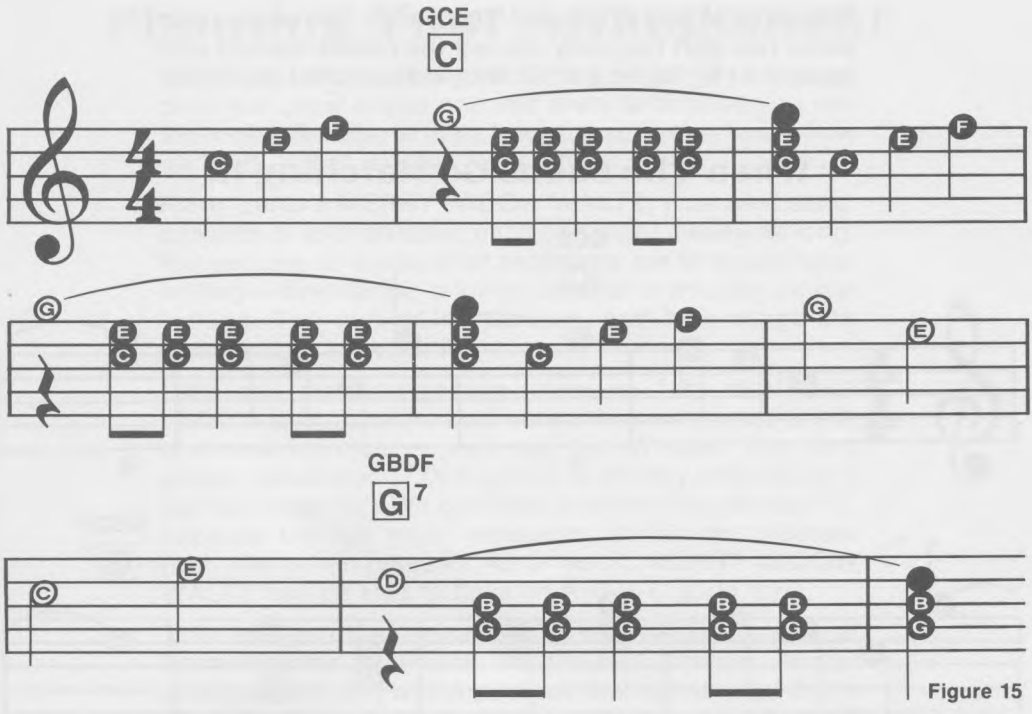


Figure 15

Figure 16 would work with a swing beat.

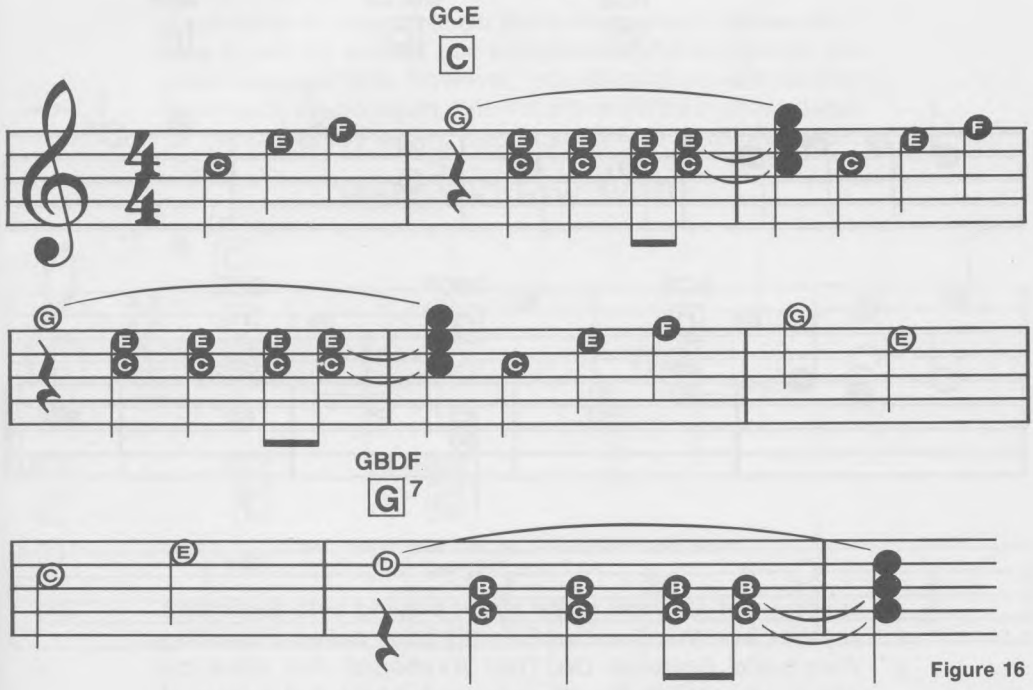
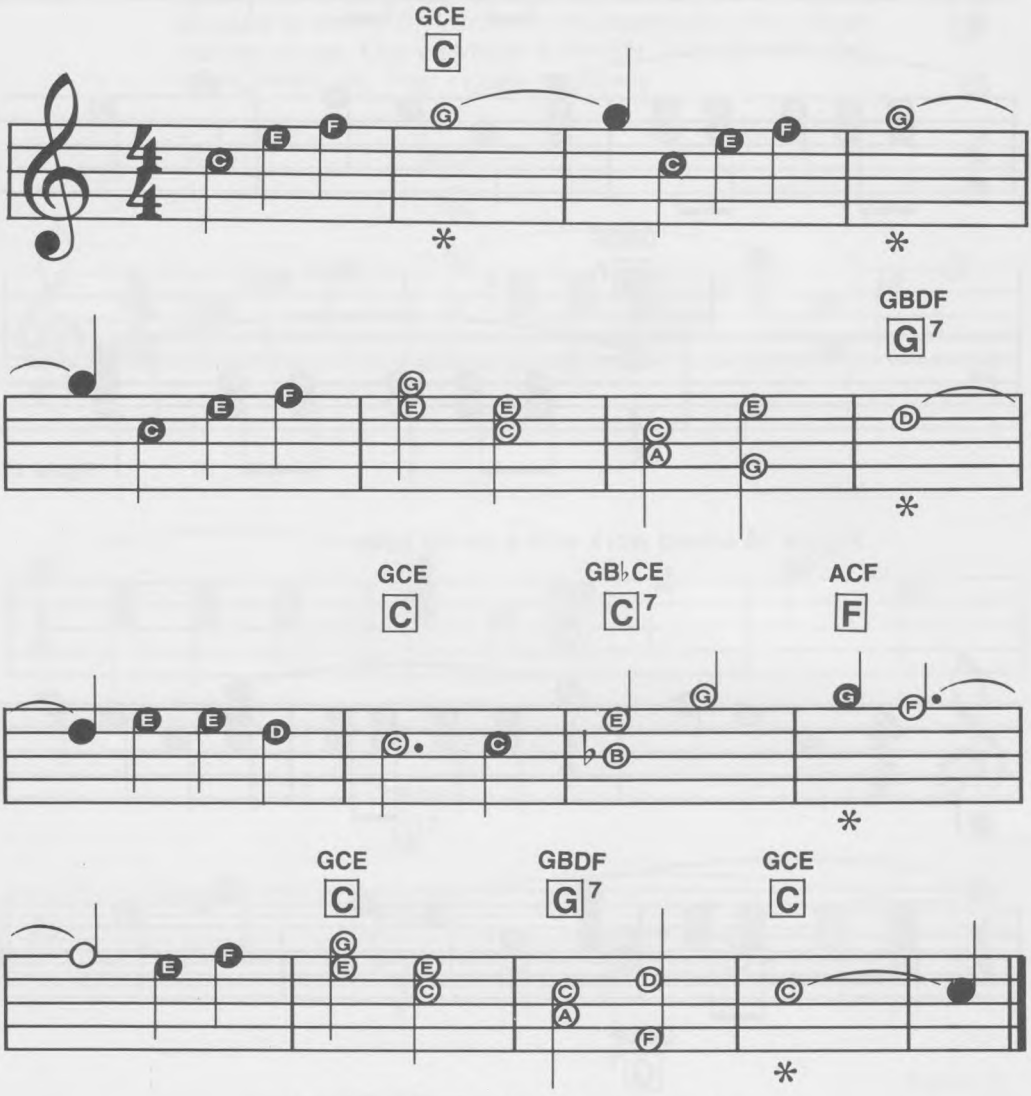


Figure 16

Try this with other rhythms you have, such as rock, disco, or various Latin-Americam patterns. Listen to the drums and then create a fitting pattern for the harmony notes.

Following is one chorus of The Saints. We've provided some two-part harmony but left the places marked with asterisks (*) for you to fill with independent harmony.

When The Saints Go Marching In

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If you want to know more about playing with automatic rhythm, see the Creative Playing book called Exploring Automatic Features On Your Keyboard. For more on phrasing notes to fit with various rhythms, get a copy of Fun With Melodies. Your dealer should have both books in stock.

Planning Your Arrangement

When you start working on adding harmony to a song, don't just plow ahead and use every technique you can think of. Take time to plan. Look the song over to see how it's built — that is, what form it has.

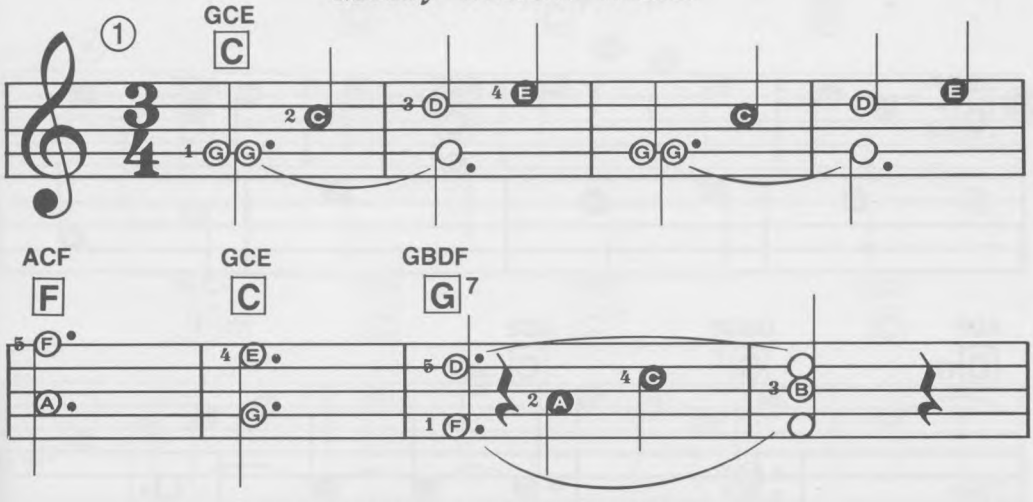
Franz Lehar's MERRY WIDOW WALTZ, your next song, consists of four phrases, each one eight measures long. Phrases are to music what sentences are to speaking or writing — one seems to follow another in smooth, logical fashion. The subject of phrases, and how songs are constructed, is called *form.*

Let's call the first phrase (measure 1-8) of MERRY WIDOW WALTZ "A". You'll notice the next phrase (9-16) is almost identical — we'll call this "A" also. The third phrase, measures 17 through 24, is entirely different so it can be called "B". We can then label the final phrase "C" because the last eight measures (25-32) are different from the other phrases. As a result, MERRY WIDOW WALTZ can be said to have an A-A-B-C song form.

This tells you the logical places to change the style of harmonization is where the phrases change. In our arrangement, the two A phrases are harmonized in the same way. We used the 3-6 rule on the B phrase, ending in a descending pyramid. Finally, the C phrase was treated differently than the others.

Take time to play through the arrangement. Measures 7 and 8, and 15 and 16, use independent fill-in figures. We didn't discuss this; however, you should be able to play them with no problem. Fill-ins are covered in more detail in the Creative Playing book called Fun With Melodies.

Merry Widow Waltz



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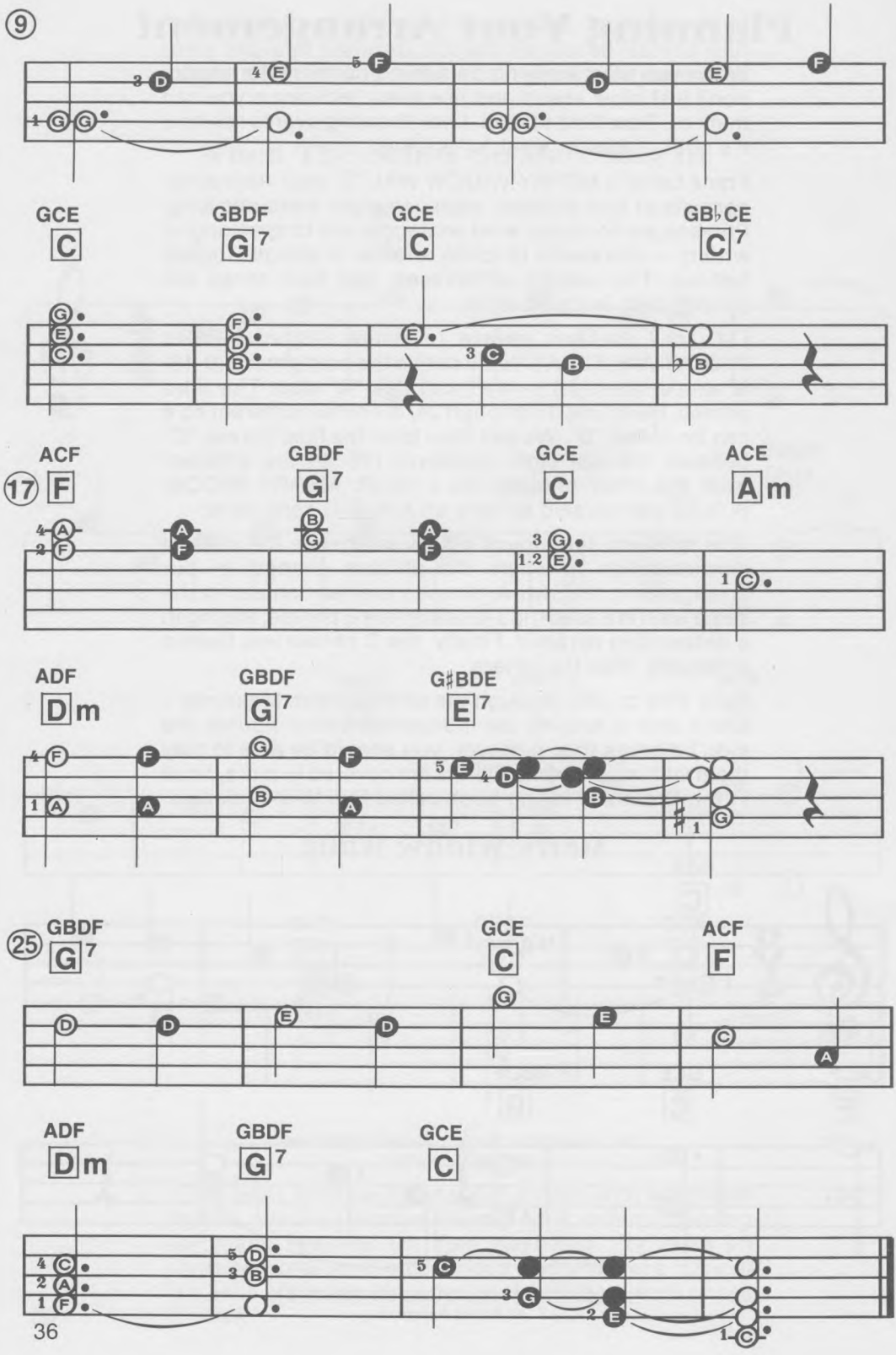
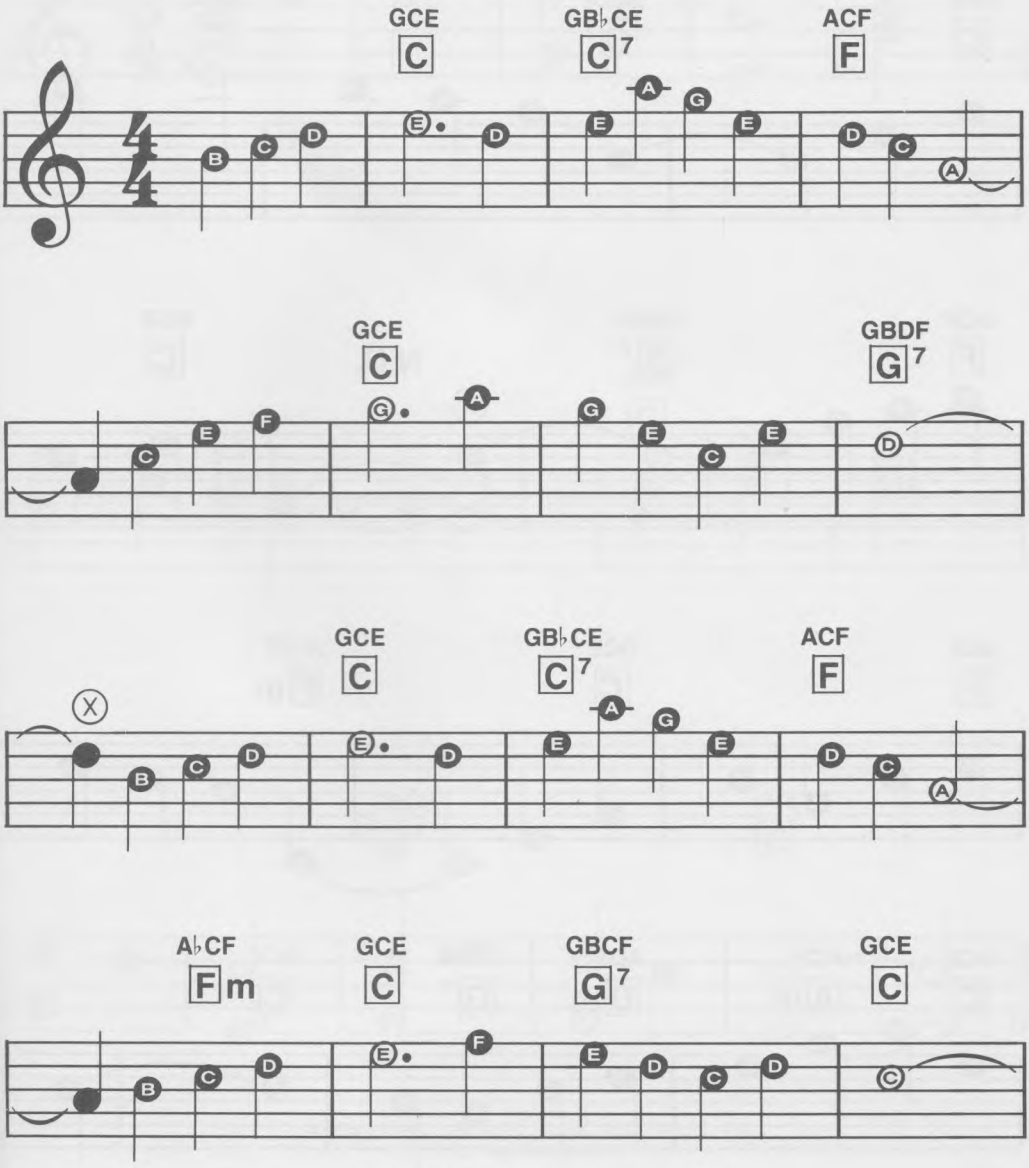

9
GCE
C
GBDF
G7
GCE
C
GB♭CE
C7
17
ACF
F
GBDF
G7
GCE
C
ACE
Am
ADF
Dm
GBDF
G7
G♯BDE
E7
25
GBDF
G7
GCE
C
ACF
F
ADF
Dm
GBDF
G7
GCE
C

The final song in the book is the Irish folksong, LONDONDERRY AIR, which you may know as Oh Danny Boy. Here you have the chance to apply what you've learned in this book. Before you attempt to add harmony, look over the arrangment — play it. Then observe the various guidelines (marking non-chord tones, 3-6 rule, etc.). One hint provided: the ends of the phrases are marked (X). Good luck and have fun.

Londonderry Air

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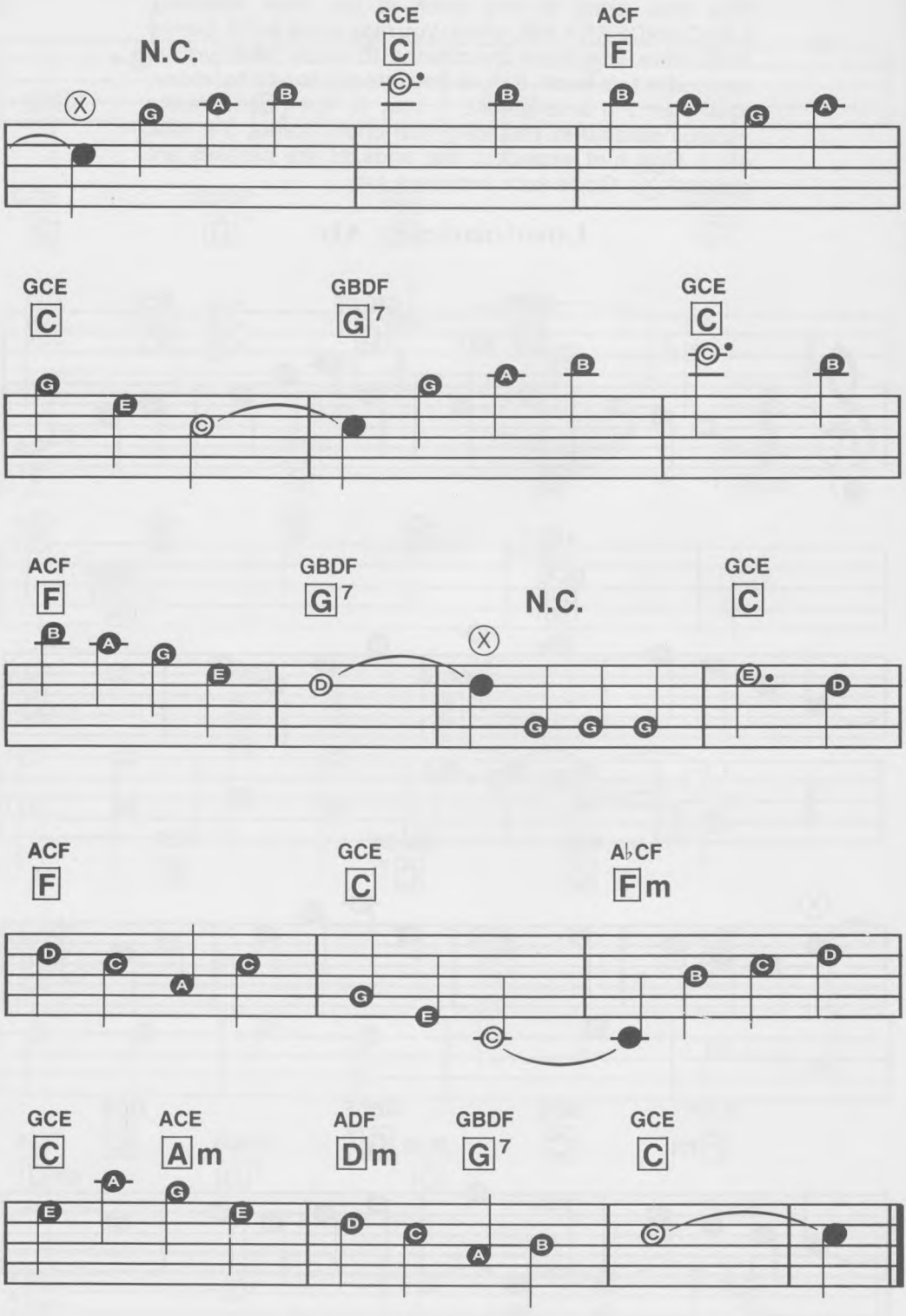
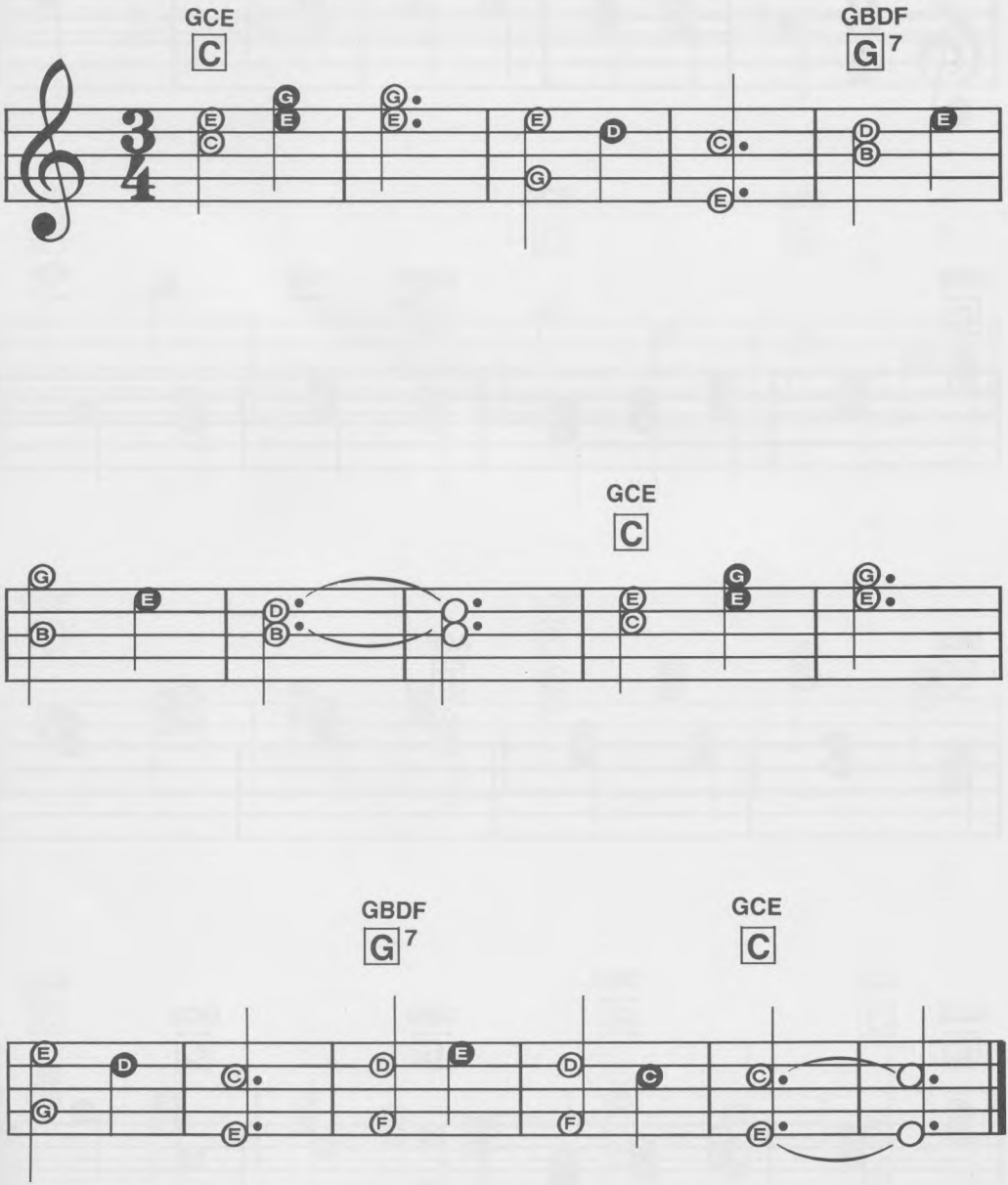

N.C.
GCE
C
ACF
F
GCE
C
GBDF
G7
GCE
C
ACF
F
GBDF
G7
N.C.
GCE
C
ACF
F
GCE
C
A♭CF
Fm
GCE
C
ACE
Am
ADF
Dm
GBDF
G7
GCE
C

Answer Section

Dvorak's Symphony No. 5

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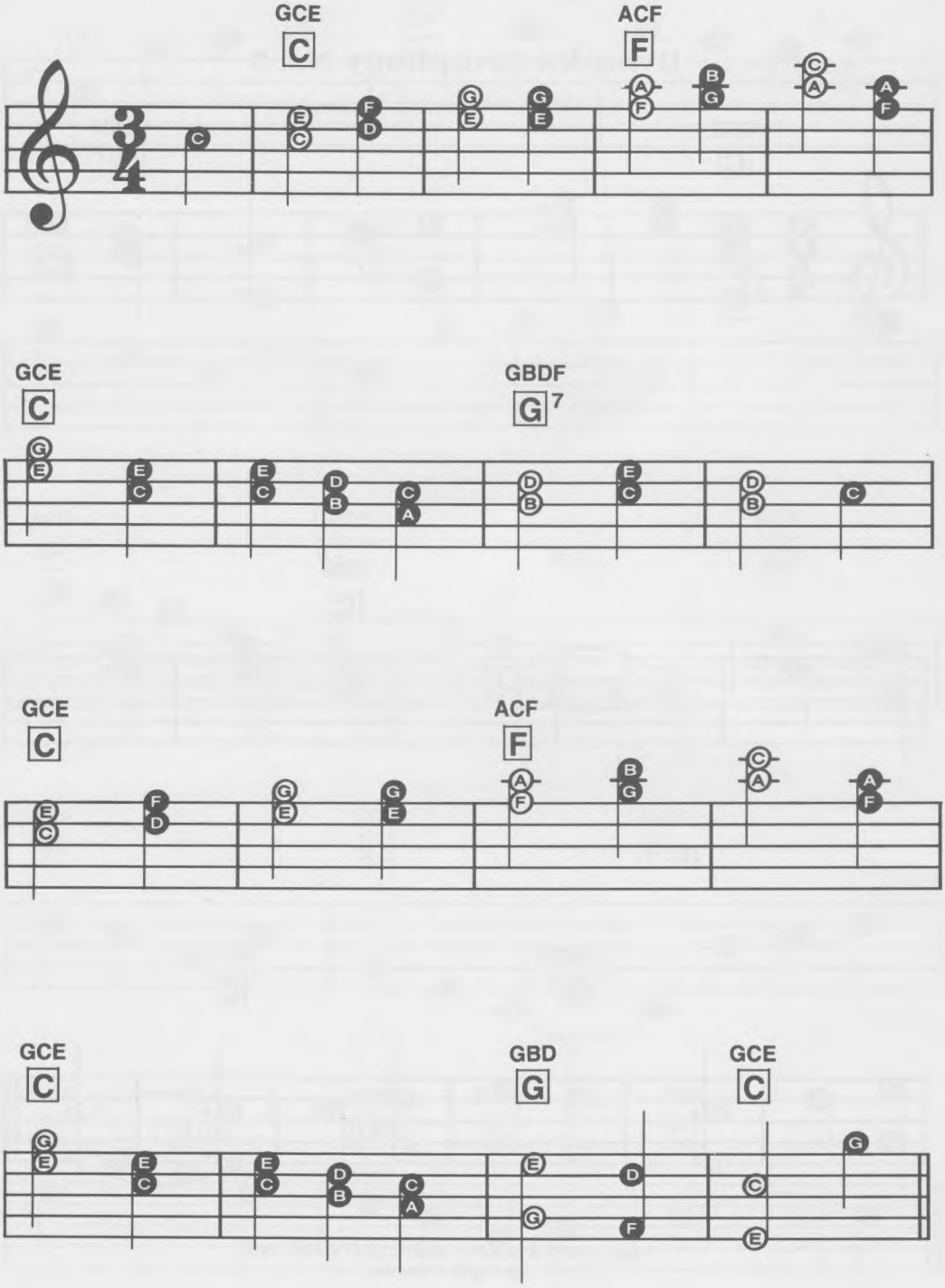
Sweet Hour Of Prayer

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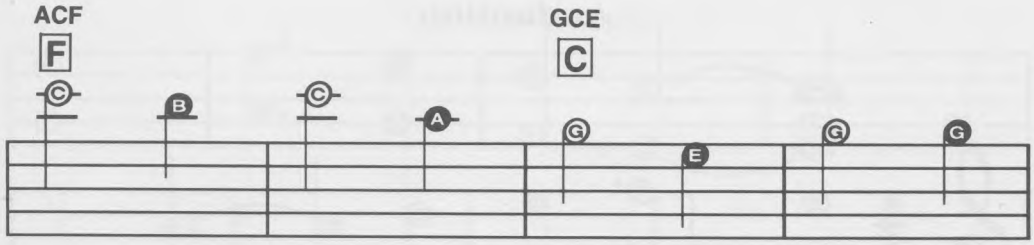
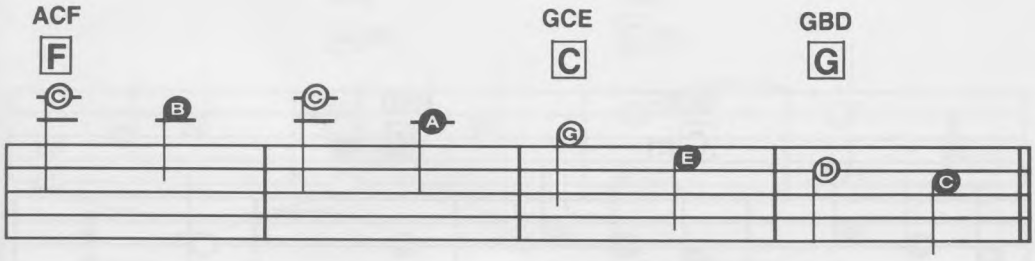
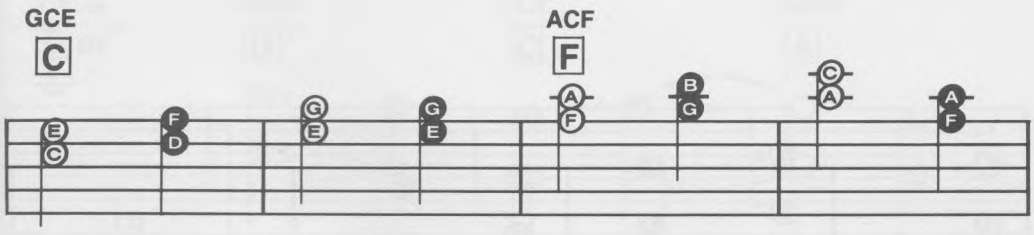
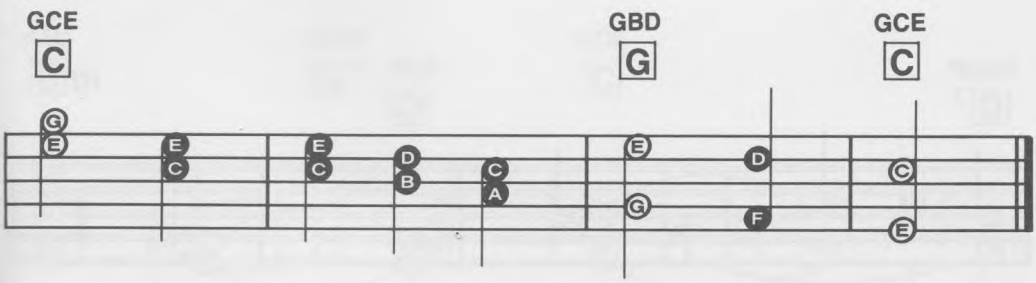
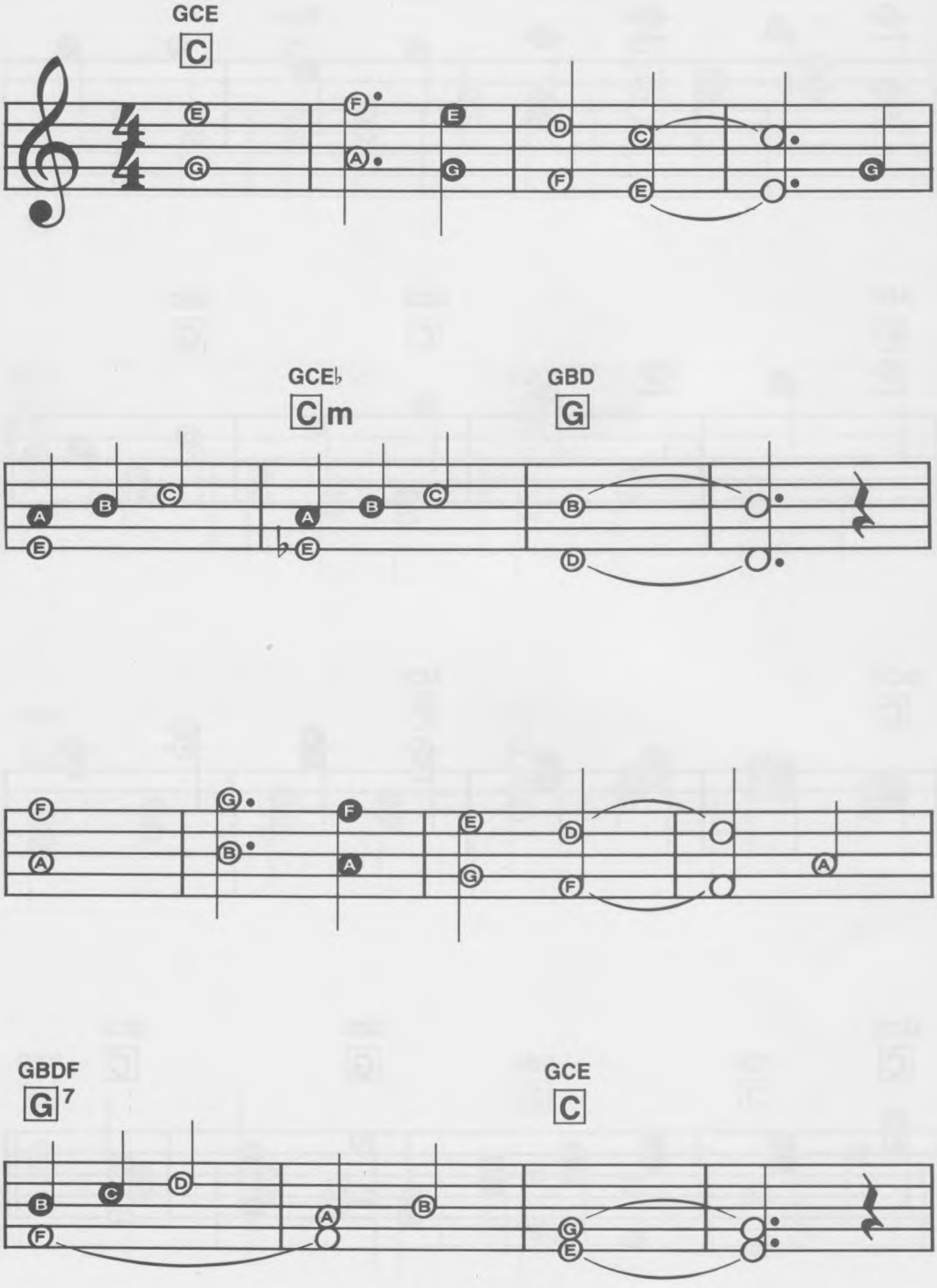

ACF
F
GCE
C


ACF
F
GCE
C
GBD
G


GCE
C
ACF
F


GCE
C
GBD
G
GCE
C

Andantino

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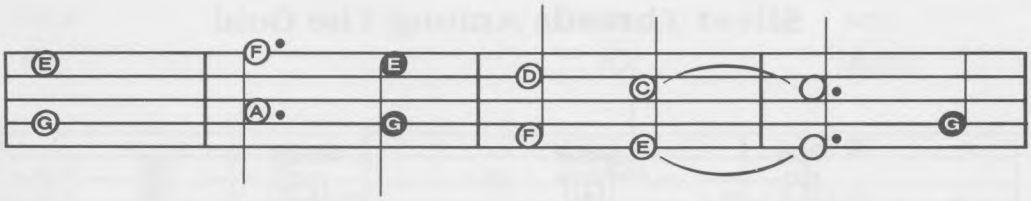
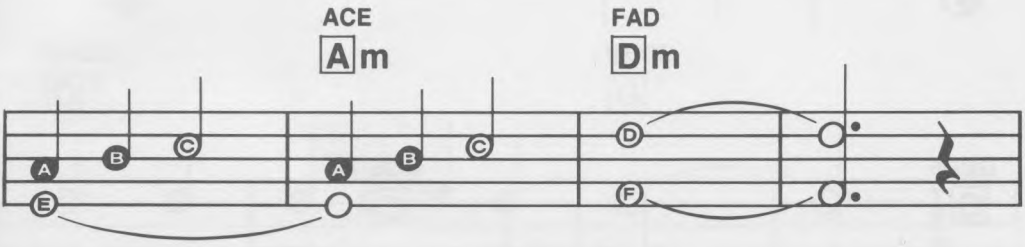
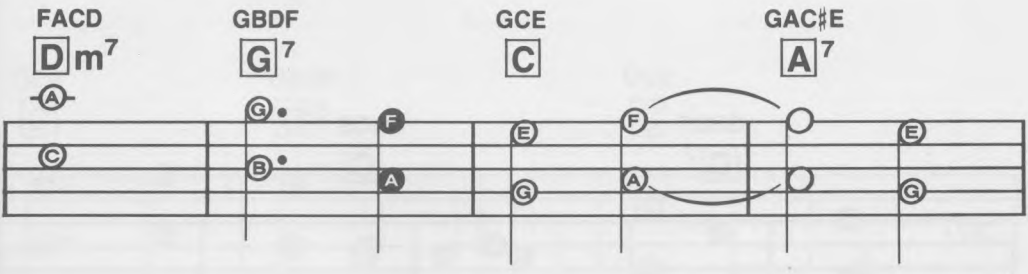
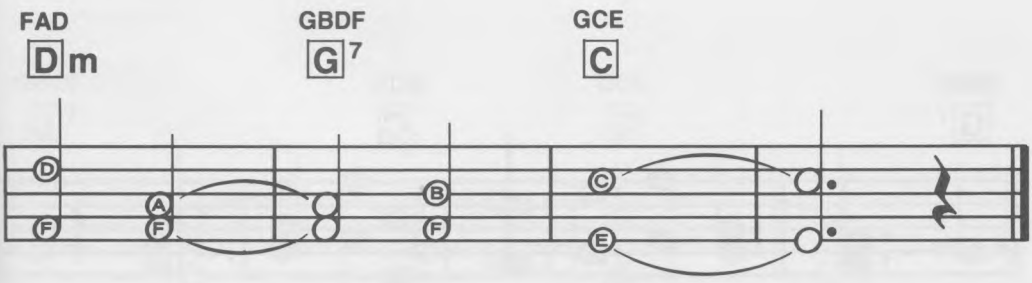
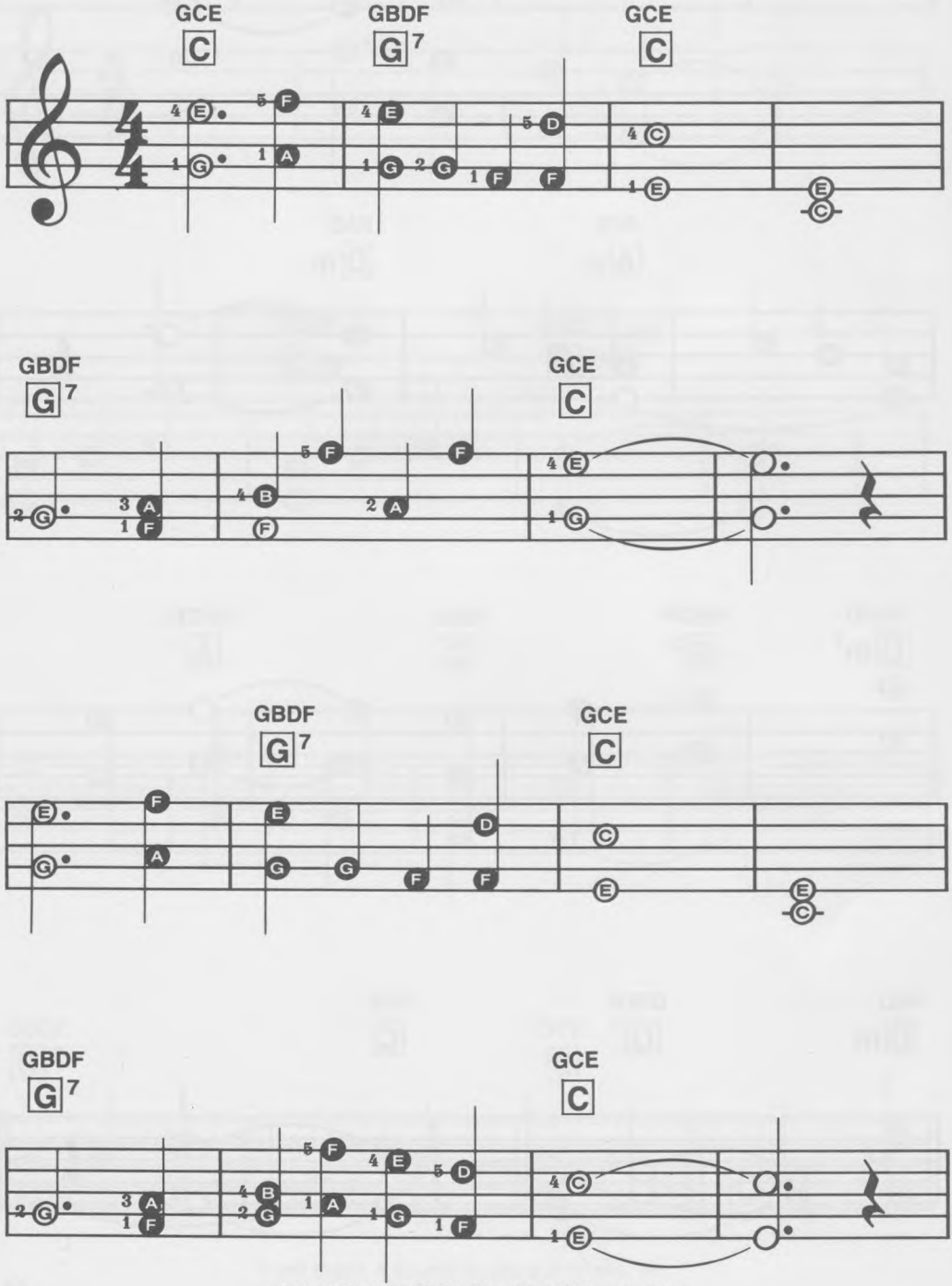



ACE
Am
FAD
Dm


FACD
Dm7
GBDF
G7
GCE
C
GAC♯E
A7


FAD
Dm
GBDF
G7
GCE
C

Silver Threads Among The Gold

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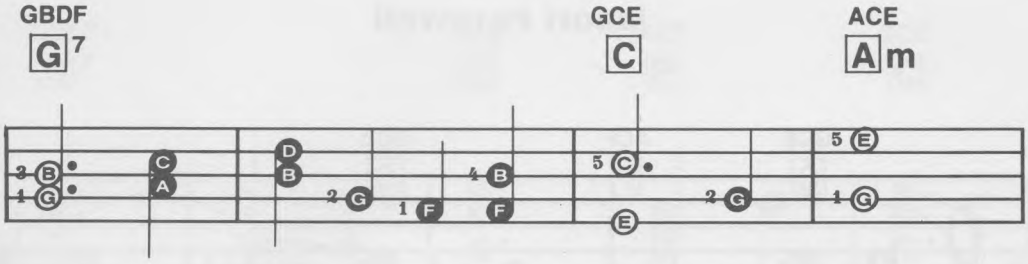
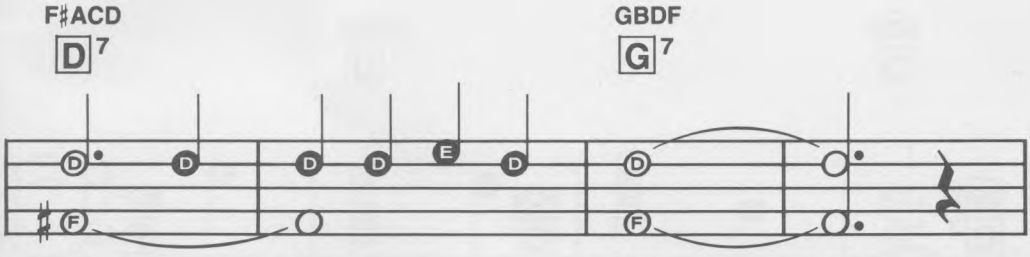
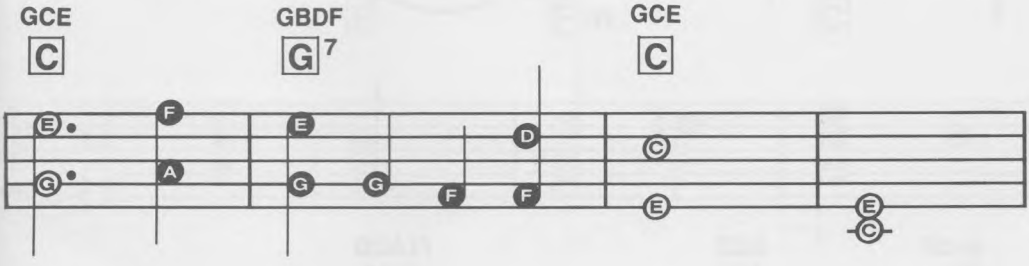
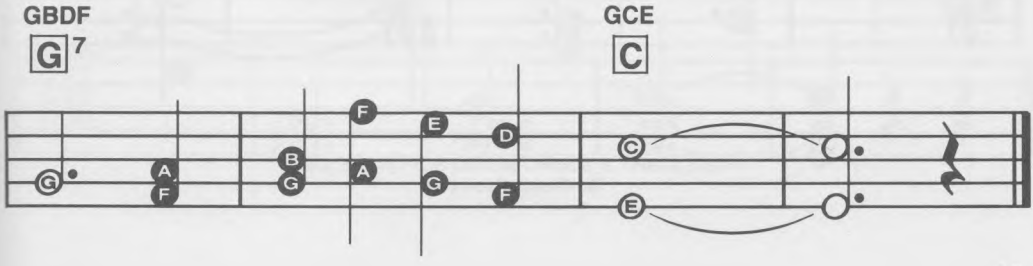
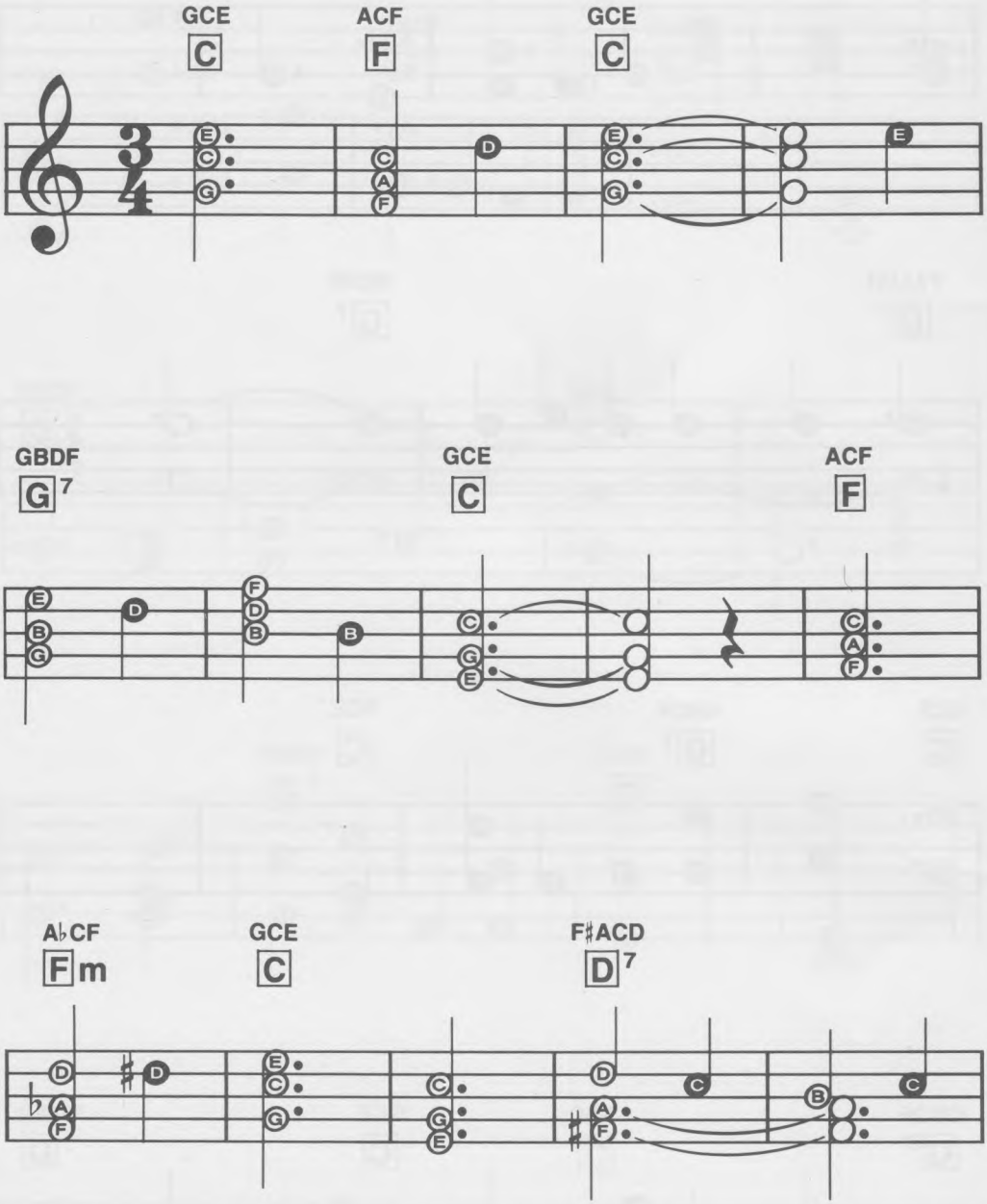

GBDF
G7
GCE
C
ACE
Am


F♯ACD
D7
GBDF
G7


GCE
C
GBDF
G7
GCE
C


GBDF
G7
GCE
C

Maori Farewell

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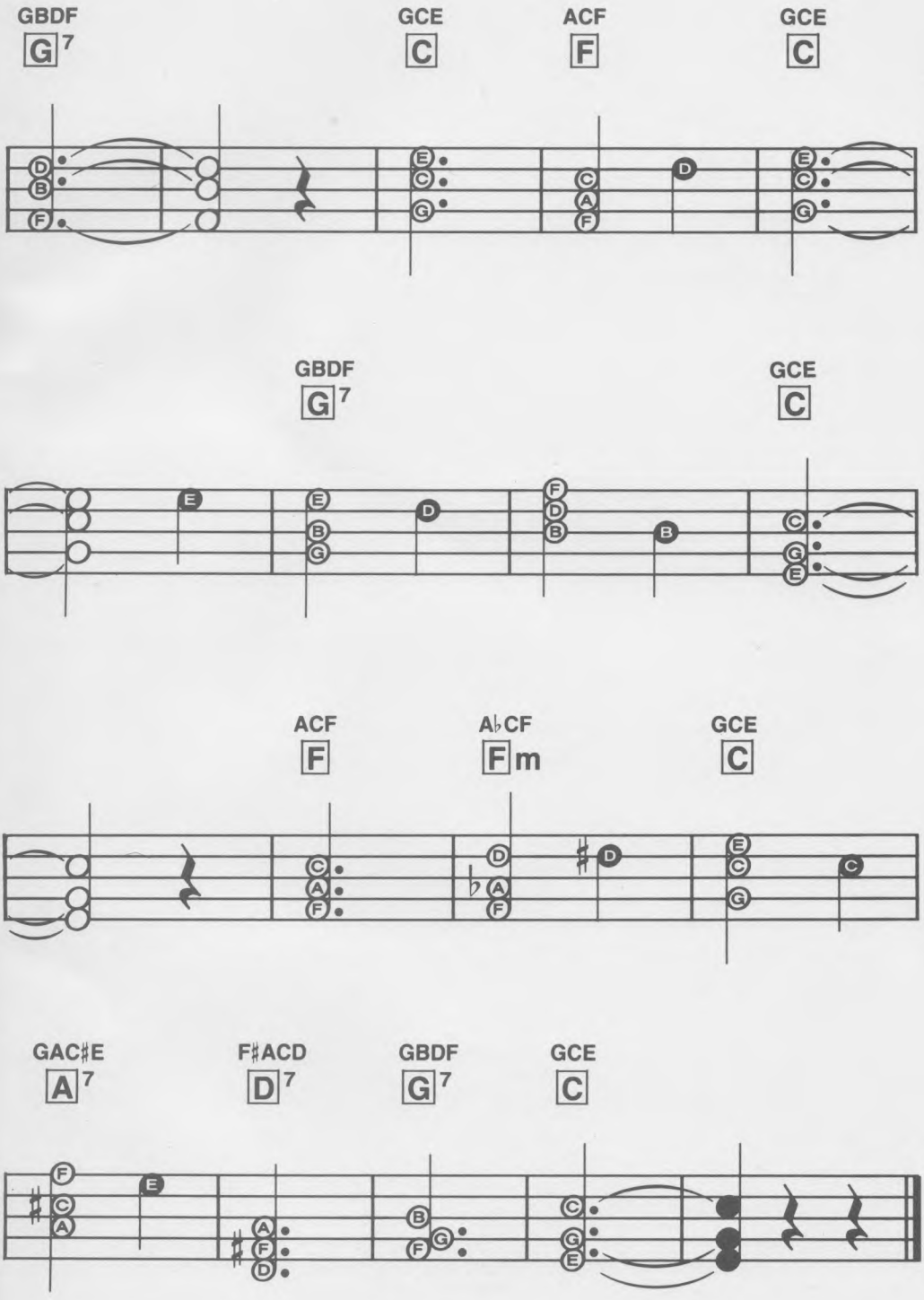
GBDF
G7
GCE
C
ACF
F
GCE
C
GBDF
G7
GCE
C
ACF
F
A♭CF
Fm
GCE
C
GAC♯E
A7
F♯ACD
D7
GBDF
G7
GCE
C

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